

WHAT'S IN A NAME?

A COMIC OPERA IN TWO ACTS

BY

GRAHAM NEWCATER

VOCAL SCORE

" WHAT'S IN A NAME ? "

(A POP CHAMBER OPERA IN TWO ACTS)

Libretto by
CHRIS MARTIN and GRAHAM NEWCATER

Music by
GRAHAM NEWCATER
Based on a play by
OSCAR WILDE

CHARACTERS

JACK WORTHING	Tenor
ALGY MONCRIEFF	Baritone
CHASUBLE (a Minister)	Tenor
LANE (a Manservant)	Tenor
MERRIMAN (a Manservant)	Baritone
LADY BRACKNELL	Contralto
GWENDOLEN FAIRFAX	Soprano
CECILY CARDEW	Soprano
MISS PRISM (a Tutoress)	Mezzo Soprano

ACT ONE: The lounge of a flat in Town.
ACT TWO: The garden of a house in the country.

ACT ONE

Maestoso e cantabile (♩ = 76)

CURTAIN

Piano

SCENE: The lounge of a flat. Algy is playing the piano while Lane is arranging tea on the table.

First system of musical notation, consisting of two staves (treble and bass clef) with various notes, rests, and dynamic markings.

Second system of musical notation, consisting of two staves with various notes, rests, and dynamic markings.

Third system of musical notation, consisting of two staves. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. A 'RH.' marking is present in the bass staff.

Fourth system of musical notation, consisting of two staves. Includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. A 'RH.' marking is present in the bass staff.

Fifth system of musical notation, consisting of two staves with various notes, rests, and dynamic markings.

Sixth system of musical notation, consisting of two empty staves.



8va

Algy rises from piano.

ALGY: Did you hear what
I was playing Lane?

LANE: I didn't think
it polite to
listen, sir.

ALGY: Hmph! Algy exits and Lane
helps himself from
a decanter.

3 *l'istesso tempo ma espressivo* (♩ = 76)

LANE

When you're work-ing for one of the snobs, (the sub-

LANE

-po-sed-ly a-vis-to-cratic), you should know it is one of those jobs where the

LANE

wa- ges are al- ways ey- rat- ic. — So you mus- n't get caught while you're pinch- ing the port as it's

wa- ges are al- ways ey- rat- ic. — So you mus- n't get caught while you're pinch- ing the port as it's

LANE

that sort of thing that could kill it. — And if, as I fear,

that sort of thing that could kill it. — And if, as I fear,

Rallentando

LANE

you'd be out on your ear, there are man- y who are wait- ing to fill it. What

you'd be out on your ear, there are man- y who are wait- ing to fill it. What

Allegro (♩ = 126)

LANE

would they do with - out us? — it's a ques-tion on which we should ling-er. What

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The lyrics are: 'would they do with - out us? — it's a ques-tion on which we should ling-er. What'. The piano accompaniment is in grand staff (treble and bass clefs) and includes triplets in the right hand and chords in the left hand.

LANE

could they do with - out us, — when we wait on them hand foot and fing-er? Tho' the

The second system continues the musical piece. The vocal line lyrics are: 'could they do with - out us, — when we wait on them hand foot and fing-er? Tho' the'. The piano accompaniment continues with similar rhythmic patterns and triplets.

LANE

hours may be long and you might work for a song there is that one thing so Ver-y es -

The third system concludes the visible portion of the score. The vocal line lyrics are: 'hours may be long and you might work for a song there is that one thing so Ver-y es -'. The piano accompaniment features a more complex texture with sixteenth notes and chords. A dynamic marking of 'mf' (mezzo-forte) is present in the piano part.



7
LANE

- sen-tial ——— you can live well like a king and not spend a damn thing, just

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "- sen-tial ——— you can live well like a king and not spend a damn thing, just". The piano accompaniment is in grand staff (treble and bass clefs) and includes various chords, arpeggios, and a triplet in the right hand.

LANE

make sure that you sound def - e - ren-tial. Now, it is -n't a mat-ter of worth ——— or a

The second system continues the vocal line and piano accompaniment. The lyrics are: "make sure that you sound def - e - ren-tial. Now, it is -n't a mat-ter of worth ——— or a". The piano part includes a *mf* dynamic marking and features triplet patterns in the right hand.

LANE

high-ly de-vel-oped am-bi - tion, it's mere-ly a mat-ter of birth ——— that de-

The third system concludes the vocal line and piano accompaniment. The lyrics are: "high-ly de-vel-oped am-bi - tion, it's mere-ly a mat-ter of birth ——— that de-". The piano part continues with triplet patterns in the right hand.

LANE

-ter-mines the boss's po-si-tion. When your dad has so much mon - ey that life is al-ways sun - ny,

LANE

you don't have to wor-ry like us oth-ers. All you have to think of do-ing is to

LANE

go out tom-fool-ing while it's us who're paid to nurse you like moth-ers. In a



5

LANE

mf

Musical notation for the vocal line of the first system, featuring a treble clef, a key signature of one sharp (F#), and a melody with eighth and sixteenth notes. The lyrics are written below the staff.

job where your mon-ey could grow, — such as this ver-y one I'm en-gaged in, — where in

Piano accompaniment for the first system, including a grand staff with treble and bass clefs. It features block chords and moving bass lines. A dynamic marking of 'mp' is present.

mp

LANE

Musical notation for the vocal line of the second system, continuing the melody from the first system.

gen'-ral the rou-tine is slow — and there's no one to sud-den-ly butt in, use

Piano accompaniment for the second system, continuing the harmonic support for the vocal line.

LANE

Musical notation for the vocal line of the third system, concluding the phrase.

lay - ger a - mouts when you set - tle ac - counts but as close as you're a - ble to

Piano accompaniment for the third system, concluding the piece with a final chord and bass line.

mf

LANE

judge it, _____ then some will ac-cue and be left o-ver for you when it's

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "judge it, _____ then some will ac-cue and be left o-ver for you when it's". The piano accompaniment is written for grand piano with both treble and bass staves. The melody consists of quarter and eighth notes, with some slurs and accents. The piano accompaniment includes chords and moving bass lines.

LANE

time for you to bal-ance the bud-get. Now, it is-n't a mat-ter of worth or a

The second system continues the vocal line with lyrics "time for you to bal-ance the bud-get. Now, it is-n't a mat-ter of worth or a". The piano accompaniment includes dynamic markings such as *mf* (mezzo-forte) and *mp* (mezzo-piano). There are also triplets and slurs in the piano part.

LANE

high-ly de-vel-oped am-bi-tion, it's mere-ly a mat-ter of birth that de-

The third system continues the vocal line with lyrics "high-ly de-vel-oped am-bi-tion, it's mere-ly a mat-ter of birth that de-". The piano accompaniment continues with chords and moving lines.



LANE

-ter-mines the boss's po-si-tion. When your dad has so much mon-ey that life is al-ways sun-my,

LANE

you don't have to wor-ry like us oth-ers. All you have to think of do-ing is to

LANE

go out tom-fool-ing while it's us who've paid to nurse you like moth-ers. What

6

LANE

mf

would they do with-out us? — it's a ques-tion on which we should ling-er. What

mp

LANE

could they do with-out us, — when we wait on them hand foot and fing-er? Tho' the

LANE

hours may be long and you might work for a song there is that one thing so ver-y es-

mf



Rallentando...

LANE

- sen-tial ——— you can live well like a King and not spend a damn thing, just

Moderato (♩ = 88)

Lane toasts the audience, finishes his drink

LANE

make sure that you sound def - e - ren - tial.

mp *espressivo*

and checks table.

Ritenuato... *piu mosso* (♩ = 96)

Algy enters.

crescendo

Rallentando

ALGY

mf
Have you bye-

Andante (♩ = 72)

LANE

mf (conversationally)

(conversationally)

I have, sir - the ta-ble's quite ex-quis-ite.

ALGY

-pared things for my aunts vis-it?

cantabile

mp

LANE

I know, sir, but I check care-ful-ly all that we buy.

ALGY

This month's ac-counts are un-us-u-al-ly high.



Ritardando ----- più mosso (♩ = 96)

LANE

I try not to. Thank you, sir.

ALGY

Good. Thank you, Lane, I know you sei-dom err.

crescendo

Lane exits and Algy sits and glances through newspaper.

Ritardando -----

ALGY

Da ya

Andante (♩ = 76)

ALGY

dee ya da da ya da da. Da ya dee ya da da ya da da.

mp

ALGY

Dee ya da ya ya dee da ya da ya ya dee da ya da ya ya da ya da dee ya.

Lane exits.

Lane re-enters followed by Jack.

Rallentando

LANE

f (announces)
Mis-ter Ern-est Wor-thing.

ALGY

Da ya dee. Da ya da ya da ya. Ern-est! How

8 Allegro (♩ = 126)

JACK

mf (con conversationally)
Ver-y well, and good af-ter-noon!

ALGY

are you en-dur-ing? What brings you up to Town so soon?



JACK

Plea-sure, pure-ly plea-sure.

ALGY

You have far too much lei - sure! far too much lei - sure!

The first system of the musical score consists of three staves. The top staff is for Jack's vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "Plea-sure, pure-ly plea-sure." are written below the notes. The middle staff is for Algy's vocal line, starting with a bass clef and the same key signature. The lyrics "You have far too much lei - sure! far too much lei - sure!" are written below the notes. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the upper part and a bass clef on the lower part, both in the key of F#.

JACK

I'm sor-ry, but I real-ly do hate her!

ALGY

my aunt will be here la-ter.

The second system of the musical score consists of three staves. The top staff is for Jack's vocal line, starting with a treble clef and a key signature of one sharp (F#). The lyrics "I'm sor-ry, but I real-ly do hate her!" are written below the notes. The middle staff is for Algy's vocal line, starting with a bass clef and the same key signature. The lyrics "my aunt will be here la-ter." are written below the notes. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the upper part and a bass clef on the lower part, both in the key of F#.

JACK

Does that mean I must be off so that you can be free?

ALGY

That de-

The first system of the musical score features three staves. The top staff is for Jack's vocal line, written in treble clef with a key signature of one sharp (F#). The lyrics are "Does that mean I must be off so that you can be free?". The middle staff is for Algy's vocal line, written in bass clef with the same key signature. The lyrics are "That de-". The bottom staff is a piano accompaniment, written in grand staff (treble and bass clefs) with the same key signature. It includes various musical notations such as chords, arpeggios, and melodic lines.

JACK

Gwen-do-len! She's com-ing too?

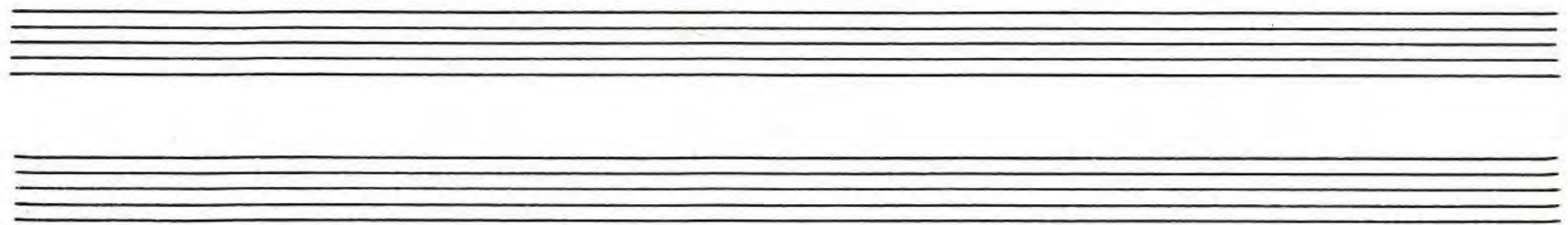
ALGY

-pends on wheth-er you want to see Gwen-do-len or not.

Yes, they'll

The second system of the musical score continues with three staves. The top staff is for Jack's vocal line, with lyrics "Gwen-do-len! She's com-ing too?". The middle staff is for Algy's vocal line, with lyrics "-pends on wheth-er you want to see Gwen-do-len or not." and "Yes, they'll". The bottom staff is the piano accompaniment, continuing the musical texture from the first system with chords and melodic fragments.

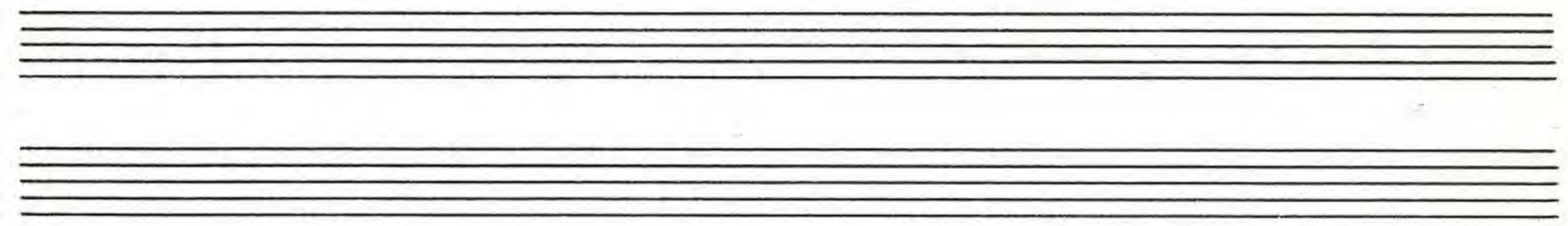




JACK

ALGY

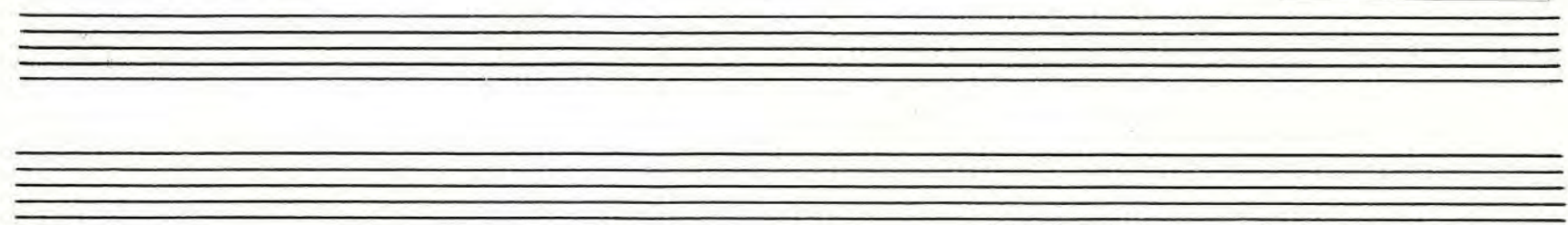
be here at three on the dot. I thought you'd be pleased jud-ging by the way you make



JACK

ALGY

Gwen-do - len is in a
eyes at her and sigh ev'-ry time you two meet!



JACK

f *Rallentando* ----- *Moderato* (♩ = 88) *mf*

class of her own, my i-dea of what's e - lite. I've been

JACK

try-ing to find e-nough cour-age to tell her how much I love her but fear she'll some-how take um-brage, as

JACK

ritenuto ----- *un poco meno mosso* (♩ = 80)

when a-bout to pro-pose to her I be - gin to trem-ble and sup-pose that I'll err, -



JACK

mp

that is, I'll stut - ter - and there'll be - hitch - es,

The first system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a mezzo-piano (*mp*) dynamic marking. The lyrics are "that is, I'll stut - ter - and there'll be - hitch - es,". The notes are mostly quarter and eighth notes, with some rests. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and moving lines in both hands.

9 recitativo con moto (♩ = 72)

JACK

f appassionato

and there'll be - hitch - es, hitch - es. I have prop - er - ty. and

The second system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a forte (*f*) and *appassionato* dynamic marking. The lyrics are "and there'll be - hitch - es, hitch - es. I have prop - er - ty. and". The notes are mostly quarter notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and moving lines in both hands.

JACK

rich - es there is lit - tle I have not yet I lack the one thing which is more to

The third system of music consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "rich - es there is lit - tle I have not yet I lack the one thing which is more to". The notes are mostly quarter notes. The bottom staff is a piano accompaniment in treble and bass clefs, featuring chords and moving lines in both hands.

JACK

me than all I've got. E-ven if I cared to try it, it would be to no a -

The first system of music features a vocal line on a single staff with a treble clef. The lyrics are written below the notes. Above the staff, there are two sets of empty staves. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a brace on the left. The piano part includes chords and some melodic lines.

JACK

-vail; though I have the means to buy it hap-pi - ness is not for sale. I would

The second system of music continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a final measure with a fermata over the notes.

JACK

glad-ly give it all a - way just to have her smile at me to day. I

The third system of music continues the vocal line and piano accompaniment. The lyrics are written below the notes. The piano accompaniment includes a final measure with a fermata over the notes.



Allegretto (♩ = 8/4)

JACK

raise my hat and say 'Hel-lo' — and that is that — be-cause I know

JACK

I mus-n't let this prec-ious mo — ment end.

JACK

I shake her hand and try to smile then I just stand a — fraid that I'll

JACK

— be thought of mere-ly as a chum or friend. —

JACK

— But when I leave am I not missed? Does she be-lieve I can ex-ist

JACK

— not know-ing what she's real-ly think-ing of? —



JACK

If she would show by just a glance to let me know I had a chance

JACK

to tell her she's the on-ly one I love.

10

JACK

For up to now I've nev-er dared to show her how

JACK

I'm quite pre - pared to of - fer her my life and all I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "I'm quite pre - pared to of - fer her my life and all I". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady bass line and a more active treble line with chords and melodic fragments.

JACK

own. I'll take her hand and breathe a sigh she'll un - der - stand

The second system of music continues the vocal line and piano accompaniment. The vocal line includes the lyrics "own. I'll take her hand and breathe a sigh she'll un - der - stand". Above the vocal line, there are dynamic markings: *f* and *mf*. The piano accompaniment includes dynamic markings *mf* and *mp* in the bass line. The musical notation includes various notes, rests, and articulation marks like accents and slurs.

JACK

e - xact - ly why I can no long - er bear to live a

The third system of music shows the final part of the vocal line and piano accompaniment. The vocal line has the lyrics "e - xact - ly why I can no long - er bear to live a". The piano accompaniment continues with the same rhythmic and harmonic patterns as the previous systems.



JACK

f

— lone. Right from the start I shall com — mence to melt her

JACK

heart with el — o — quence and talk to her in ar — dent words of

JACK

ritenuto *Larghetto* (♩ = 69)

five. Then I shall kiss her pret-ty face

f *(f)*

Poco a poco accelerando

JACK

— and fol-low this with warm em-brace while tel-ling her that she's my

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "— and fol-low this with warm em-brace while tel-ling her that she's my". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady, rhythmic accompaniment with chords and moving lines in both hands.

Tempo primo (♩ = 84)

JACK

heart's de — sire.

The second system of music continues the vocal line and piano accompaniment. The vocal line has a long note on "heart's" followed by a rest, then "de" and another long note, and finally "sire." with a long note. The piano accompaniment continues with a similar rhythmic pattern, providing harmonic support for the vocal line.

JACK

The third system of music shows the vocal line and piano accompaniment. The vocal line is mostly empty, suggesting a rest or a very soft vocal part. The piano accompaniment continues with a consistent rhythmic accompaniment, maintaining the harmonic structure of the piece.



ALGY (con conversationally) *mf* *mp*

What slush! — In an-y case, I don't think I'll give my con-

Detailed description: This block contains the first musical system. It features a vocal line for Algy and a piano accompaniment. The vocal line starts with a fermata on a whole note, followed by a half note, and then a quarter note. The piano accompaniment consists of chords and moving lines in both hands. Dynamics include *mf* and *mp*. The tempo/mood is indicated as '(con conversationally)'. The key signature has two sharps (F# and C#).

JACK (con conversationally) *mf* *mp*

Your con-sent! What's it to do with you, such an e-vent?

ALGY

— sent. I'm her first cous-in, you know, and be-

Detailed description: This block contains the second musical system. It features vocal lines for Jack and Algy, and a piano accompaniment. Jack's vocal line has a fermata on a whole note, followed by a half note and a quarter note. Algy's vocal line has a fermata on a whole note, followed by a half note and a quarter note. The piano accompaniment continues with chords and moving lines. Dynamics include *mf* and *mp*. The tempo/mood is indicated as '(con conversationally)'. The key signature has two sharps.

JACK

ALGY

— fore I al-low you to wed there's this mat-ter of Cec-i-ly, and so, tell all

Detailed description: This block contains the third musical system. It features a vocal line for Algy and a piano accompaniment. The vocal line has a fermata on a whole note, followed by a half note and a quarter note. The piano accompaniment continues with chords and moving lines. The key signature has two sharps.

JACK

mf Cec-i - ly! What do you mean? I don't know an-y one

ALGY

Ern-est, don't let it re-main un - said!

Algy crosses to bureau and takes out silver

JACK

by that name.

cigarette case and returns holding it up.



JACK *mf* (surprised)
 My cig-a-rette case! Yes, the ver-y same

ALGY *mf*
 This, you've no doubt seen.

JACK *mp*
 I wish you'd have let me know, I was e-ven a-bout to of-fer a re-ward.

ALGY

JACK

ALGY

mp

You real-ly still ought to though, see-ing that sort of thing you can well af-ford!

ALGY

I'm more than norm-al-ly hard up at pres-ent.

JACK

ALGY

mf

Your ob-ses-sion-al greed I real-ly re-sent.



Algy opens case and reads.

JACK

12

rallentando *Andante* (♩ = 72)

ALGY

mf #2

How — ev — er, it makes no mat — ter now that I look a — gain at the in — scrip — tion,

Jack goes to

JACK

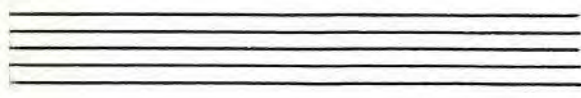
ALGY

mf

Come man, must I scrape and bow? Of course this sil — ver case is mine.

writ — ten so fine.

take case from Algy — Algy retreats to back of sofa.



ALGY

I'm a - fraid I can't give it back. This is a pres-ent from

ALGY

some-one called Cec-i-ly. It's a pres-ent to her Un-cle Jack, and your name is Ern-est; I know that most def-in-ite-ly.



ALGY

un poco meno mosso (♩ = 63)

Al-though.... I must ad-mit, things don't al-to-geth-er fit. Quite of-ten doubts come to me

tenuto

mp

f

13

ALGY

rallentando ---- LARGO (♩ = 50)

mf (mock serious)

be-cause I'm not so sure you're real-ly who you

p

mf

ALGY

claim to be ___ or your first name to be what we be-lieve. ___ Don't you

mf

ALGY

think it's time you told the rest of it — made a clean breast of it to your old

ALGY

friend? Can't you be a lit-tle more ex - plic-it? I al-ways

ALGY

thought you had an hon-est face — but some-thing strikes me just a bit il-



JACK

aunt of mine whom no one real-ly knows. You've blown this mat-ter quite out of pro-

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "aunt of mine whom no one real-ly knows. You've blown this mat-ter quite out of pro-". The piano accompaniment is written in a grand staff (treble and bass clefs) and includes chords, arpeggios, and melodic lines. There are some handwritten annotations in the piano part, including a circled 'h' and some scribbles.

JACK

- por-tion. This in-sin-u - a-tion is a ver-y sad dis - grace. You as-

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "- por-tion. This in-sin-u - a-tion is a ver-y sad dis - grace. You as-". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

JACK

-sume the facts are o-pen to dis - tor - tion. Now be good e-nough to give me back my

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "-sume the facts are o-pen to dis - tor - tion. Now be good e-nough to give me back my". The piano accompaniment ends with a final chord and some decorative flourishes.



rallentando ----- Tempo primo (♩ = 50)

JACK

case!

ALGY

Your ex-pla — na-tion sounds as if it is—nit right and I sus—

ALGY

—pect you might know why. — We must first find out why your aunt ex—

rallentando -----

ALGY

— pres—ses you, — in—deed ad — dres—ses you, — as "Un—cle Jack." — Don't you

a tempo

ALGY

think it best to get it off your chest, — con-fess e — xact — ly what your lit-tle

Musical score for the first system. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#) and a 3/4 time signature. The piano accompaniment is in bass clef. The lyrics are: "think it best to get it off your chest, — con-fess e — xact — ly what your lit-tle".

ALGY

game is then there can be no doubt of what it's all a-bout, — then we'll all

Musical score for the second system. The vocal line continues from the first system. The piano accompaniment continues. The lyrics are: "game is then there can be no doubt of what it's all a-bout, — then we'll all".

rallentando ----- a tempo

Jack sits dejectedly on sofa.

ALGY

know pre-cise-ly what your name is.

Musical score for the third system. The vocal line is in treble clef. The piano accompaniment is in bass clef. The lyrics are: "know pre-cise-ly what your name is.". The piano part includes a section marked "dolce".



rallentando

recitativo con moto (♩ = 66)

JACK

Musical staff for JACK, treble clef, key signature of three sharps (F#, C#, G#). The staff contains a whole rest followed by a series of eighth notes in a 2/4 time signature, then a 3/4 time signature, and finally a quarter note.

ALGY

Musical staff for ALGY, bass clef, key signature of three sharps. The staff contains a whole rest followed by a series of eighth notes in a 2/4 time signature, then a 3/4 time signature, and finally a quarter note.

Al-gy, my name is-n't Ern-est, it's Jack. mp

But you've

Piano accompaniment for the first system, consisting of two staves (treble and bass clef). The music features chords and melodic lines in the key of three sharps.

He produces card from case.

ALGY

Musical staff for ALGY, bass clef, key signature of three sharps. The staff contains a series of eighth notes in a 2/4 time signature, then a 3/4 time signature, and finally a quarter note.

al-ways answered to the name Ern-est, from way back. It's writ-ten on your cards.

Piano accompaniment for the second system, consisting of two staves (treble and bass clef). The music features chords and melodic lines in the key of three sharps.

ALGY

Musical staff for ALGY, bass clef, key signature of three sharps. The staff contains a series of eighth notes in a 2/4 time signature, then a 3/4 time signature, and finally a quarter note.

Mis-ter Ern-est Wor-thing. That's proof e-nough, there's no

Piano accompaniment for the third system, consisting of two staves (treble and bass clef). The music features chords and melodic lines in the key of three sharps.

He puts card in pocket.

ALGY

doubt-ing the thing. I'll keep this as ev-i-dence! Now tell all, with

JACK

The ex-pla-na-tion is el-e-men-ta-ry; My

ALGY

no pre-tence!

♩ = ♩. L'istesso tempo ma non recitativo

JACK

name is Ern-est in Town and Jack in the coun-try.



JACK
ALGY

That case was giv-en to me in the coun-try.

By your Aunt Cec-i-ly? I've

JACK
ALGY

al-ways sus-pect-ed that you were a con-firmed Bun-bur-y-ist, and now I'm sure. I'll ex-

A What-ist?

ALGY

- plain as soon as you've giv-en me the gist of this "be-ing Eyn-est in Town and Jack in the

JACK

ALGY

mf First give me my case, and do sit down, these

mf coun-try."

JACK

rallentando ----- *a tempo*

ques-tions are a te-di-ous form of ef-fron-ter-y. When

17 *recitativo* (♩ = 72)

JACK

I was a ba-by I was a-dop-ted by a Mis-ter Thom-as Car — dew.



JACK

ha-ter, in his will he made me, (trus-ting no one else he knew), guar-dian to his sole grand-daught-er,

JACK

meno mosso (♩ = 56)
 lit-tle Cec-i-ly Car-dew. Now that she's eigh-teen, and all rel-a-tives does lack,

JACK

there is no one but on me to lean, so ad dres-ses me as "Un-cle Jack." *mp*

ALGY

But

un poco più mosso (♩ = 66)

JACK

Musical staff for JACK, vocal line, first system. The staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a few notes and rests, with a dynamic marking of *mf* above the staff.

ALGY

Musical staff for ALGY, vocal line, first system. The staff is in bass clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It contains a few notes and rests.

why the two names, to complete the In-qui-si-tion? _____

I'm in a po-si-tion where

Piano accompaniment for the first system, consisting of two staves (treble and bass clef) with chords and some melodic lines. A dynamic marking of *mp* is present.

JACK

Musical staff for JACK, vocal line, second system. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a few notes and rests.

I com-mand re-spect by a-void-ing com-mis-sion of what is not cor-rect. I

Piano accompaniment for the second system, consisting of two staves (treble and bass clef) with chords and some melodic lines.

JACK

Musical staff for JACK, vocal line, third system. The staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a few notes and rests.

must, in ad-di-tion, make sure they don't sus-pect that now and then I hate too much for-

Piano accompaniment for the third system, consisting of two staves (treble and bass clef) with chords and some melodic lines.



K4
JACK

- mal - i - ty. Down in the coun-try I have one rep-u-ta-tion,

un poco rall. ----- a tempo

JACK

up in Town I have a noth-er. When I feel the need

rallentando -----

JACK

for rec-re-a-tion I've in-ven-ted a dis-re-put-a-ble broth-er. It's

18 a tempo

JACK

not my in-ten-tion to be a hyp-o-crite, but to-tal ab-sten-tion does

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The lyrics are: "not my in-ten-tion to be a hyp-o-crite, but to-tal ab-sten-tion does". The piano accompaniment is in bass clef with a key signature of one sharp (F#) and a 6/8 time signature. It features a steady eighth-note bass line and chords in the right hand.

JACK

not ap-peal one bit. Be — cause of con-ven-tion, I sad-ly must ad-mit, I'm

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "not ap-peal one bit. Be — cause of con-ven-tion, I sad-ly must ad-mit, I'm". The piano accompaniment includes a section with a 2/2 time signature change, indicated by a '2' over the staff.

JACK

lan-ded with a du-al per-son — al-i — ty. Known as Ern-est when

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "lan-ded with a du-al per-son — al-i — ty. Known as Ern-est when". The piano accompaniment features a section with a key signature change to two sharps (F# and C#), indicated by a double sharp sign.



un poco rall. -----

JACK

I'm here, up in Town, in the coun-try I'm called Jack.

a tempo

rallentando -----

JACK

Al-ways wa-ry lest my schemes may be un-done, it is-n't ver-y ea-sy keep-ing

a tempo

JACK

track. As soon as I may-ry all of this will cease and

JACK

I shall just tar-ry safe at home in peace, when pa-pers will car-ry

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in G major and 4/4 time, with lyrics: "I shall just tar-ry safe at home in peace, when pa-pers will car-ry". The piano accompaniment features a steady bass line and chords in the right hand.

ritenuto ----- *meno mosso e marcato* (♩ = 69)

JACK

no-tice of de- cease of Ern-est my poor broth-er and there will be no oth-er ne-

The second system continues the vocal line and piano accompaniment. The lyrics are: "no-tice of de- cease of Ern-est my poor broth-er and there will be no oth-er ne-". The tempo and dynamics markings from the previous system apply.

(conversationally)

JACK

- ces-si-ty for such ir-reg-u-lar-i-ty. And that's the sim-ple

The third system concludes the vocal line and piano accompaniment. The lyrics are: "- ces-si-ty for such ir-reg-u-lar-i-ty. And that's the sim-ple". The tempo and dynamics markings from the previous system apply.



JACK truth. *mf* What is a Bun-bur-y-ist, by the

ALGY *mf* You're a Bun-bur-y-ist af-ter all, for-sooth! — in the ad-vanced class, I'd say.
(Algy gleefully claps *x x*)

JACK way?

ALGY *mp* Well, it's real-ly quite sim-ple; this is its fun-da-men-tal prin-ci-ple:— If

19 Allegro moderato (♩ = 120)

ALGY *f* ev-er I've been yash or— run-ning short of cash and— find that all my

ALGY

cred-it - oys are pres-sing, _____ it's then that I feel bound to _____

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a bass clef with a key signature of one flat (B-flat) and a 4/4 time signature. It contains the lyrics "cred-it - oys are pres-sing, _____ it's then that I feel bound to _____". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex harmonic structure with many accidentals and dynamic markings.

ALGY

scur-ry un-der-ground; a _____ pros-pect I con-sid-er most dis-tres-sing. _____

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "scur-ry un-der-ground; a _____ pros-pect I con-sid-er most dis-tres-sing. _____". The piano accompaniment continues with similar complex harmonic textures and dynamic markings.

ALGY

_____ It's al-ways at this time I'm sure that you'll find that I'm ye _____

The third system of music concludes the vocal line and piano accompaniment. The vocal line contains the lyrics "_____ It's al-ways at this time I'm sure that you'll find that I'm ye _____". The piano accompaniment continues with complex harmonic textures and dynamic markings, including a "mf" (mezzo-forte) marking.



ALGY

- quired to pack my bags and rush off quick-ly _____ and sud-den-ly at-

ALGY

- tend my dear and clo-sest friend as once a-gain poor Bun-bur-y is

ALGY

molto ritenuto _____

sick-ly. _____

20 *Tempo primo* (♩ = 120)

ALGY *mp*

Bun-bur-y, poor Bun-bur-y my ver-y dear old friend — it

This system contains the first two lines of music. The vocal line is in bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Bun-bur-y, poor Bun-bur-y my ver-y dear old friend — it". The piano accompaniment is in treble and bass clefs, with a key signature of one sharp and a 4/4 time signature. The piano part features a steady bass line with chords and some melodic movement in the right hand.

ALGY

ought to hurt my con-science to think I must pre — tend that

This system contains the second two lines of music. The vocal line continues with the lyrics "ought to hurt my con-science to think I must pre — tend that". The piano accompaniment continues with similar harmonic support, including some chromatic movement in the bass line.

ALGY

if I do not vis-it him he'll ver-y like-ly die — but

This system contains the final two lines of music on the page. The vocal line concludes with the lyrics "if I do not vis-it him he'll ver-y like-ly die — but". The piano accompaniment provides a final harmonic resolution.



ALGY

beg - gavs can't be choo-seys when they need an al - i - bi.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "beg - gavs can't be choo-seys when they need an al - i - bi." The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and chords that support the vocal melody. There are some performance markings like accents and slurs.

ALGY

let's say that aunt of

The second system of music continues the piece. The vocal line starts with a long rest followed by the lyrics "let's say that aunt of". The piano accompaniment continues with similar harmonic support, including some sustained chords and moving bass lines.

ALGY

mine has asked me yound to dine and tells me that she's

The third system of music concludes the visible portion of the score. The vocal line has the lyrics "mine has asked me yound to dine and tells me that she's". The piano accompaniment provides a consistent harmonic background with various chordal textures and a rhythmic bass line.

ALGY

mf sub.mp
 send-ing round her car-riage, but then I'd ra-ther

mf sub.mp

ALGY

not as I sus-pect she's got a noth-er lit-tle

21

ALGY

can-di-date for mar-riage. At once I have a

mf



ALGY

use for my ver-y best ex - cuse in mak-ing sure that

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#). The vocal line consists of eighth and quarter notes. The piano accompaniment includes chords and moving lines in both hands.

ALGY

I'll es-cape this pop-sy, I send a note to

The second system continues the musical piece. The vocal line has a long note under "pop-sy," followed by a rest and then "I send a note to". The piano accompaniment provides harmonic support with various chord voicings.

ALGY

say that I shall be a - way as Bun-bur-y is

The third system concludes the musical notation on this page. The vocal line includes a phrase with a slur over "say that" and another with a slur over "a - way". The piano accompaniment continues with its characteristic style.

ALGY

go - ing down with drop - sy. sub. mp
 Bun - bur-y, poor

Sub. mp

ALGY

Bun - bur-y my ver-y dear old friend — it ought to hurt my

ALGY

con - science to think I must pre - tend that if I do not



ALGY

vis-it him he'll ver-y like-ly die — but beg — gars can't be

This system contains the first musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "vis-it him he'll ver-y like-ly die — but beg — gars can't be". The piano accompaniment includes dynamic markings such as *mf* and *f*.

ALGY

choo-sers when they need an al-i — bi.

This system contains the second musical system. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "choo-sers when they need an al-i — bi.". The piano accompaniment includes dynamic markings such as *f*.

This system contains the piano accompaniment for the third system. It features a grand staff with treble and bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The piano accompaniment includes dynamic markings such as *f*.

22

JACK

(conversationally)

mf That's ver-y cal-lous.

(conversationally)

ALGY

mf

Not real-ly — there's no mal-ice. Bun-bur-y does-n't ex — ist, you see, he's

ALGY

like your wick-ed broth-er. It suits my pur-pose to a tee to



ALGY

have this sick-ly oth-er. For in-stance, I will bet you now my

ALGY

aunt asks me to dine this ev'-ning, then I'll clear-ly show you how poor

JACK

ALGY

Bun-bur-y does his in-ter-ve-ning. Then, to-night when I dine with you... But I

JACK have-n't asked you to din-ner to-night!

ALGY Oh, but you must as we're hard-ly far from through; I must ex-

JACK *f* (exasperated) I'm not one!

ALGY - plain the rules so you'll Bun-bur-y a-right.

JACK *mf* If Gwen-do-len ac-cepts me, I'm going to



JACK

kill off my brother, — there'll be no need for him then, don't you see, this

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of a series of eighth and quarter notes, with lyrics written below it. The piano accompaniment includes chords and moving lines in both the right and left hands.

JACK

fic — ti — tious oth — er. In — an — y case, Cec — i — ly's be — com — ing

The second system of music continues the vocal line and piano accompaniment. The vocal line has some notes with ties and a longer note value. The piano accompaniment maintains a similar rhythmic and harmonic structure.

JACK

far too in — ter — es — ted in him; it has all — be — come an

The third system of music concludes the vocal line and piano accompaniment. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord.

Ring of doorbell heard.

JACK

out - ya - geous whim.

ALGY

mf She is, is she?

ALGY

mp That's my aunt, un - doubt - ed - ly.

p If

23

ALGY

mf I can get her out of the way for a while _____ so



ALGY

that you can pro — pose to Gwen — do — len, ————— that's

ALGY

worth hav — ing din — ner to — night in style, ————— dur — ing

ALGY

which we'll dis — cuss this all a — gain. —————

Jack nods.

rallentando ----- meno mosso (♩ = 96)

Enter Lady Bracknell followed by

(announces)

Alla marcia (♩ = 132)

LANE

La-dy Brack-nell and Miss Fair-fax.

Gwendolen — Algy goes to meet them and Jack moves nervously to one side; Lane goes over to tea table.

(conversationally)

LADY B.

mf (conversationally)

Good af-ter-noon, dear Al-ger-non, I hope you

ALGY

Good af-ter-noon — do come in and ye-lax.

simile



LADY B. are be-hav-ing well. I don't

ALGY Aunt Au-gus-ta, you can count u-pon my al-ways feel-ing well.

She sees Jack, bows rather coldly,
then takes a seat.

LADY B. want to make a fuss but the two are not sy-non-y-mous!

(non staccato)

24 molto rallentando ----- con moto e espressivo (♩ = 96)

ALGY (to Gwendolen) *mf* My word, but to-day you do look real-ly ver-y, ver-y smart!

(to Jack)

GWEN. *mf*
 Mis-ter Wor-thing have a look and tell me tru-ly from the heart, is Al-gy just be-ing a dear, or

GWEN.
 have these clothes the right ef-fect? *mf*

JACK
 I am be-ing quite sin-cere Miss Fair-fax, you look per-fect!

GWEN. *f*
 Oh, I do hope — not, as — that would leave no scope for an-y



GWEN.

ed-i-fy-ing move-ment, and I am one who does be-lieve in aim-ing at im-prove-ment.

The first system of the musical score features a vocal line for Gwen and a piano accompaniment. The vocal line consists of three measures of music with lyrics underneath. The piano accompaniment is written in a grand staff (treble and bass clefs) and includes various musical notations such as notes, rests, and accidentals.

Gwendolen and Jack sit in a corner, Lane serves tea, first to Lady Bracknell then the others, after which he exits.

The second system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs). It contains three measures of music with various notes, rests, and accidentals.

Poco Yallentando ----- a tempo
cantabile e appassionato

The third system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs). It contains three measures of music with various notes, rests, and accidentals.

The fourth system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs). It contains three measures of music with various notes, rests, and accidentals.

The fifth system of the musical score is a piano accompaniment consisting of two staves (treble and bass clefs). It contains three measures of music with various notes, rests, and accidentals.

mf

mf

25

GWEN.

mf

LADY B.

mf

Gwen-do - len, won't you come and sit o - ver here?

I'm quite

mf



ritenuto

Alla marcia (♩ = 132)

GWEN.
com-for-ta-ble where I am, thank you mam-ma dear.

LADY B.
By the

mp

p

-versationally)

LADY B.
way, Al-ger-non, I shall be seat-ing you next to Mar-y Far-quhar la-ter on at this e-ven-ing's do.

simile

LADY B.
mf (conversationally)

ALGY
I'm so sor-ry, my dear aunt, as things stand now I can't. This mor-ning came a tel-e-gram, poor

LADY B.

This

ALGY

Bun-bur-y is ill a-gain, so I must go and see the man and so catch to-night's train.

LADY B.

Mis-ter Bun-bur-y, (whose shad-o — wy e — xis-tence you keep well hid), seems to suf-fer from the most ab-

ALGY



LADY B. *mf*
 - pal-ling bad health, does-n't he? Kind-ly

ALGY *mf*
 Yes, Aunt Au-gus-ta, he's a dread-ful in-va-lid.

The first system of the musical score features three staves. The top staff is for Lady B, the middle for Algy, and the bottom for piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. Lady B's line begins with a melodic phrase, followed by a rest and then the word 'Kind-ly'. Algy's line starts with a rest and then a melodic phrase. The piano accompaniment consists of a rhythmic pattern in the right hand and a simpler line in the left hand.

LADY B.
 see that he does not have a ye-lapse on Sat-ur-day, as could you come please, dear Al-ger-non, and

The second system continues the musical score. It features a vocal line for Lady B and a piano accompaniment. The key signature and time signature remain the same. Lady B's line is a continuous melodic phrase. The piano accompaniment continues with the same rhythmic pattern as in the first system.

LADY B.
 help out mu-sic'-ly, per-haps? It's my last ye-cep-tion of the sea-son.

ALGY *mp*
 I'll

The third system of the musical score features three staves. The top staff is for Lady B, the middle for Algy, and the bottom for piano accompaniment. The key signature and time signature remain the same. Lady B's line ends with a rest. Algy's line begins with a rest and then the word 'I'll'. The piano accompaniment continues with the same rhythmic pattern as in the previous systems.

rallentando

ALGY

Speak to Bun-bur-y, dear Aunt, that's if he's still con-scious. Now let's

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are: "Speak to Bun-bur-y, dear Aunt, that's if he's still con-scious. Now let's". The piano accompaniment consists of chords and single notes in both hands, with a dynamic marking of *p* (piano) at the beginning.

26 a tempo (♩ = 132)

ALGY

see e-xact-ly what you want, we'll choose the best be-tween us. Let's go in-to the next room where I'll

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "see e-xact-ly what you want, we'll choose the best be-tween us. Let's go in-to the next room where I'll". The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

ALGY

show you what I've cho-sen. The French songs will not do, I know, so there're ones by Beet-ho-ven.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are: "show you what I've cho-sen. The French songs will not do, I know, so there're ones by Beet-ho-ven." The piano accompaniment includes dynamic markings of *mf* (mezzo-forte) and *p* (piano).

LADY B. *mf*
 I do ful-ly a-gree with you. Good Ger-man ones should do. Yes, good

The first system of the score features a vocal line for Lady B. The music begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The vocal line starts with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. A dynamic marking of *mf* is placed above the first measure. The lyrics "I do ful-ly a-gree with you. Good Ger-man ones should do. Yes, good" are written below the notes. The piano accompaniment consists of two staves (treble and bass clefs) with chords and moving lines. A dynamic marking of *mp* is present in the piano part.

Jack rises as Algy and
 Lady Bracknell exit.

LADY B.
 Ger-man ones should do. Yes, good Ger-man ones should do.

non staccato

The second system continues the vocal line for Lady B. The lyrics "Ger-man ones should do. Yes, good Ger-man ones should do." are written below the notes. The piano accompaniment continues with chords and moving lines. A dynamic marking of *non staccato* is written above the piano part.

The third system shows the piano accompaniment for the second line of the score. It consists of two staves (treble and bass clefs) with chords and moving lines.

The fourth system shows the piano accompaniment for the third line of the score. It consists of two staves (treble and bass clefs) with chords and moving lines.

Piano accompaniment for the first system, featuring a treble and bass clef with various chords and melodic lines.

Jack turns back to face Gwendolen who looks at him expectantly. Jack becomes rather embarrassed.

Piano accompaniment for the second system, continuing the musical texture with dynamic markings like *mp*.

JACK

Vocal line for Jack: *I'd like to take ad-van-tage of*
 Piano accompaniment for the third system, including dynamic markings *mp* and *mf*.

GWEN.

Vocal line for Gwen: *You must real-ly show more cour-age! Please con-firm what I now sense....*
 Piano accompaniment for the fourth system.

JACK

Vocal line for Jack: *ha - dy Brack-nell's ab-sence....*
 Piano accompaniment for the fifth system, concluding the page with dynamic markings *mp* and *mf*.



rallentando ----- Moderato (♩ = 104)

JACK

mp mf

Ev - er since I met you... I've ad-mir-ed you... more than a-ny girl...

JACK

I have met. There is some-thing I have been try-ing to con-vey to you,

rallentando ----- a tempo ----- rallentando -----

GWEN.

JACK

mp mf

Yes, I have seen... And?

yet...

27 Moderato (♩ = 58)

appassionato

JACK

prac-tised all the words I wished to say to you. I thought of pret-ty com-pli-ments to

JACK

pay to you. So man-y things I wan-ted to con-vey to you. So

un poco rall. ----- a tempo

JACK

man-y sweet com-par-i-sons I drew. The beat-ing of my heart has tied my



JACK

tongue to — day, I hear the sweet-est mu-sic ev-er sung to — day, like

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "tongue to — day, I hear the sweet-est mu-sic ev-er sung to — day, like". The piano accompaniment is written on two staves (treble and bass clefs) and includes chords, arpeggios, and a melodic line. A fermata is placed over the final note of the piano accompaniment.

JACK

bells in all the world were be-ing rung to — day, I ya — ther hoped that you would

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "bells in all the world were be-ing rung to — day, I ya — ther hoped that you would". The piano accompaniment is written on two staves (treble and bass clefs) and includes chords, arpeggios, and a melodic line. A fermata is placed over the final note of the piano accompaniment.

un poco rallentando ----- *a tempo*

JACK

hear it too. It is-n't ver-y eas-y to be sen — si — ble when

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and contains the lyrics: "hear it too. It is-n't ver-y eas-y to be sen — si — ble when". The piano accompaniment is written on two staves (treble and bass clefs) and includes chords, arpeggios, and a melodic line. A fermata is placed over the final note of the piano accompaniment.

JACK

er'-ry-thing I planned has gone aw - yy. I know I sound a bit in-com-pre-

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a series of eighth notes, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of chords and single notes in both hands, with some tremolos in the bass line.

molto rallentando

JACK

- hen - si - ble. I won-der if you know the rea - son why. The

The second system of music continues the vocal line and piano accompaniment. The vocal line has a few rests and then continues with quarter and eighth notes. The piano accompaniment features chords and single notes, with some tremolos in the bass line.

a tempo

JACK

mir - a - cle of hav-ing you so near to me has shown that there's no oth - er girl so

The third system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line starts with a forte dynamic and includes a sharp sign. The piano accompaniment consists of chords and single notes in both hands, with some tremolos in the bass line.



JACK

dear to me. This ec-sta-cy has made it crys-tal clear to me that

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are: "dear to me. This ec-sta-cy has made it crys-tal clear to me that". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a complex harmonic structure with many accidentals and ties. There are several large curved lines (brackets) spanning across measures in both the vocal and piano parts, indicating phrasing or breath marks.

JACK

I am hope-less-ly in love with you, that I am hope-less-ly in love with

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "I am hope-less-ly in love with you, that I am hope-less-ly in love with". The piano accompaniment continues with similar complex harmonic textures and phrasing marks as seen in the first system.

rallentando ----- *a tempo*

JACK

you, that I am hope-less-ly in love with you.

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "you, that I am hope-less-ly in love with you.". The piano accompaniment features a final cadence with a double bar line at the end. The tempo marking above the system indicates a change from *rallentando* to *a tempo*.

28 Allegretto (♩ = 116)

GWEN. *mf*

Eyn-est I can hard-ly cred-it that at last you've real-ly said it

Detailed description: This system contains the first musical phrase. The vocal line is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are "Eyn-est I can hard-ly cred-it that at last you've real-ly said it". The piano accompaniment is in the same key and time, with a dynamic marking of *mf*. The piano part consists of chords and some moving lines in both hands.

GWEN.

tho' it took so long, so ver-y long.

Detailed description: This system contains the second musical phrase. The vocal line continues with the lyrics "tho' it took so long, so ver-y long.". The piano accompaniment continues with chords and moving lines.

GWEN.

I have nev-er doubt-ed wheth-er we would some day come to- geth-er

Detailed description: This system contains the third musical phrase. The vocal line continues with the lyrics "I have nev-er doubt-ed wheth-er we would some day come to- geth-er". The piano accompaniment continues with chords and moving lines.



molto rallentando -----

GWEN.

and I was - n't wYong, no, far from wYong. Tho' I

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "and I was - n't wYong, no, far from wYong. Tho' I". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady accompaniment with some melodic lines in the right hand.

Meno mosso e espressivo (♩ = 66)

GWEN.

am sur - prised you did - n't guess some - thing which I has - ten to con - fess.

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "am sur - prised you did - n't guess some - thing which I has - ten to con - fess.". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady accompaniment with some melodic lines in the right hand.

rallentando -----

Allegretto (♩ = 116)

GWEN.

Since the ver - y oc - ca - sion

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "Since the ver - y oc - ca - sion". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady accompaniment with some melodic lines in the right hand.

GWEN.

When I — heard of you be — ing yours has been

Detailed description: This system contains the first line of music. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "When I — heard of you be — ing yours has been". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature, providing harmonic support for the vocal line.

GWEN.

my on — ly aim. Dear — est Mis — ter Wor — thing it is

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "my on — ly aim. Dear — est Mis — ter Wor — thing it is". The piano accompaniment continues with chords and some melodic movement in both hands.

GWEN.

real — ly quite ab — surd to think I'd mar — ry an — y — one who

Detailed description: This system contains the third line of music. The vocal line concludes with the lyrics "real — ly quite ab — surd to think I'd mar — ry an — y — one who". The piano accompaniment provides the final harmonic support for this section.



Allegro (♩ = 144)

un poco rallentando

GWEN.

had a - noth - er name. As a name I think that Ern - est is de -

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains the lyrics: "had a - noth - er name. As a name I think that Ern - est is de -". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features chords and melodic lines that support the vocal melody.

GWEN.

- lect - a - ble to an Ern - est I would prompt - ly say "I

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "- lect - a - ble to an Ern - est I would prompt - ly say 'I". The piano accompaniment continues with chords and melodic lines, including some chromatic movement in the bass line.

GWEN.

will" thoughts of Ho - ly mat - ri - mo - ny with a

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "will" thoughts of Ho - ly mat - ri - mo - ny with a". The piano accompaniment includes a dynamic marking of *mf* (mezzo-forte) and ends with a double bar line.

GWEN.

f

Tom or Dick or To-ny I de-clare would make me feel a tri-ple

GWEN.

f

ill. Hav - ing met you here to - day it's in - dis -

GWEN.

- put - a - ble it's as ob - vi - ous as know - ing white from



GWEN.

black, I'm sure no one but an Ern-est could be

GWEN.

suit-a-ble just i-mag-ine if you'd been a Fred, or

GWEN.

e-ven worse, a Jack! could

30

mp poco a poco crescendo

GWEN.

nev-er e-ven mar-y an A — dol-phis or con-ceive a pas-sion

p poco a poco crescendo

GWEN.

for a George or Sean or Vaughan or Ralph
(Rafe)

GWEN.

an al — li-ance with Jo — si-ah would-n't



GWEN.

set my heart on fi-re but with Ern-est I would feel en-tire-ly

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are: "set my heart on fi-re but with Ern-est I would feel en-tire-ly". The piano accompaniment is written in two staves (treble and bass clefs) and includes chords and melodic lines.

rallentando-----

GWEN.

safe.

The second system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are: "safe.". The piano accompaniment is written in two staves (treble and bass clefs) and includes chords and melodic lines.

mf Allegretto (♩ = 116)

GWEN.

Fre-quent-ly I say it just to sa-vour it

The third system of music consists of a vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F-sharp). The lyrics are: "Fre-quent-ly I say it just to sa-vour it". The piano accompaniment is written in two staves (treble and bass clefs) and includes chords and melodic lines.

GWEN.

Ern-est has a mu — sic of its own nev-er

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The vocal line consists of quarter notes: E4, G4, A4, B4, A4, G4, F4, E4. The piano accompaniment consists of block chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5.

GWEN.

ev-er doubt it's al-ways been my fa-vour-ite I find it

The second system of music continues the vocal line and piano accompaniment. The vocal line consists of quarter notes: E4, G4, A4, B4, A4, G4, F4, E4. The piano accompaniment consists of block chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5.

un poco rallentando -----

GWEN.

quite the most ex — ci-ting name I've ev-er known. It's so

The third system of music features a vocal line and piano accompaniment. The vocal line consists of quarter notes: E4, G4, A4, B4, A4, G4, F4, E4. The piano accompaniment consists of block chords: G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5, G4-B4-D5.



31 Allegro (♩ = 144)

GWEN.

vi - tal - ly im - por - tant to be Ern - est it's the

GWEN.

on - ly name for me I must con - fess. Ern - est,

GWEN.

if, as I'm sup - po - sing that you con - tem - plate pro - po - sing, then my

molto rallentando -----

GWEN.

ans-WER will be def-i-nite-ly -Yes!

The first system of music features a vocal line for Gwen and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat major). The lyrics are "ans-WER will be def-i-nite-ly -Yes!". The piano accompaniment consists of chords in both hands, with a forte (f) dynamic marking. The tempo is marked "molto rallentando".

Moderato (♩ = 58)

GWEN.

Yes my Ern-est I've wait-ed so long for

JACK

I nev-er spoke to you for fear of bor-ing you a-fraid that you might think I was ig-

The second system of music features vocal lines for both Gwen and Jack and a piano accompaniment. The tempo is marked "Moderato" with a quarter note equal to 58 beats per minute. Gwen's line starts with "Yes my Ern-est I've wait-ed so long for". Jack's line starts with "I nev-er spoke to you for fear of bor-ing you a-fraid that you might think I was ig-". The piano accompaniment is marked "mf" and features a complex harmonic structure with many accidentals.

GWEN.

you to speak I in fact was quite cer-tain

JACK

- nor - ing you yet all the time I spent in just a - dor-ing you and

The third system of music continues the vocal lines and piano accompaniment. Gwen's line continues with "you to speak I in fact was quite cer-tain". Jack's line continues with "- nor - ing you yet all the time I spent in just a - dor-ing you and". The piano accompaniment continues with its complex harmonic structure.



un poco rall. ----- a tempo

GWEN.

that my fu - ture was bleak. Ern - est

JACK

watch-ing you with long-ing in my eyes. To tell you of my love was the des-

GWEN.

I've nev - er felt so hap-py be - fore

JACK

- pair of me I nev-er e-ven thought you were a - ware of me and

GWEN. love me _____ for — ev — er, you are the

JACK know-ing that you'll soon be tak-ing care of me is still too hard for me to

32

un poco rallentando ----- a tempo

GWEN. one I a — dore. _____ When I'm _____ not sin — gle,

JACK ye — a — lize. Ac — cept-ing my pro-po-sal so dra — mat — ic' — ly has



GWEN

JACK

I'll know absolute bliss but I'll

made it quite impos- si- ble to think I want to shout and car-ry on ec-

un poco rallentando-----

GWEN.

JACK

still tin- gle, at the thrill of your kiss.

- stat- ic' - ly as if I'd had a bit too much to drink. But

a tempo

GWEN.

Keep me Ern — est be — side you, proud that I will

JACK

now you've prom-ised al-ways to be part of me this new day in my life means a fresh

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music consists of chords and melodic lines, with some notes beamed together and dynamic markings like *pp* and *mf*.

GWEN.

be your wife — with me Ern — est to guide you,

JACK

start of me for — ev-er you've a place with-in the heart of me the

Piano accompaniment for the second system, continuing the grand staff notation. It includes various chord voicings and melodic fragments, with dynamic markings such as *pp*, *mf*, and *f*.



GWEN. al - ways sha - ring your life, — al - ways sha - ring

JACK ob - ject of a love that nev - er dies, the ob - ject of a love that nev - er

molto rall.

GWEN. your life, — al - ways sha - ring your life, —

JACK dies, the ob - ject of a love that nev - er dies, the

----- a tempo ----- rall. -----

GWEN. sha - ring all your life.

JACK ob - ject of a love that nev - er dies.

----- a tempo ----- They hold hands and gaze at each other.



(conversationally)

JACK

Do you

33 Allegro (♩ = 132)

(conversationally)

GWEN.

But your name is Ern-est, so there's no such

JACK

real-ly mean you could-n't love me if my name was-n't Ern-est?

GWEN.

thing as could-n't.

JACK

Yes, I know, but sup-po-sing it was-n't, would your love have the same firm-ness? To be

JACK

real-ly hon-est, I don't like the sound of the name Eyn-est. It does-nt at all suit me, and

rallentando -----

GWEN.

JACK

John, I think, is best.

a tempo (♩ = 132)

GWEN.

suits you per-fect-ly, it has a cer-tain zest! It pro-du — ces.....vi — bra-tions! and



After hesitation Jack looks at her.

GWEN.

Won-der-ful sen-sa-tions!

JACK

mp

Musical score for the first system. It features three staves: a vocal line for Gwen, a vocal line for Jack, and a piano accompaniment. The key signature has one sharp (F#). The piano part includes various chords and melodic lines with slurs and accents.

JACK

must get christ-ened at once, I mean we must get mar-ried at once, no

Musical score for the second system. It features two staves: a vocal line for Jack and a piano accompaniment. The key signature has one sharp (F#). The piano part continues with chords and melodic lines, including slurs and accents.

GWEN.

Al-ways look at me the way you're

JACK

mat-ter what the cost, there is no time to be lost.

Musical score for the third system. It features three staves: a vocal line for Gwen, a vocal line for Jack, and a piano accompaniment. The key signature has one sharp (F#). The piano part includes chords and melodic lines with slurs and accents.

GWEN.

mf

look-ing at me now.

I will hold —

Enter Lady Bracknell.

GWEN.

in re-mem-brance this day, —----- this hour.

3/4

GWEN.

mf

Mam-ma, Mis-ter



GWEN.

Worthing and I are to be en-gaged!

LADY B.

En-gaged?! You are ver-y bad-ly ey-ying,

She looks Jack up and down.

LADY B.

I will in-form you when you are to be en-gaged.

LADY B.

How — ev-er, don't let me be ha — sty. There are a few ques-tions I'll

LADY B.

put to this young man and then I'll know with certainty if mar-ry you two can. — Now, while we dis-cuss the mat-ter,

GWEN.

mf
But Mam-ma....

LADY B.

you Gwen-do-len, will wait out in the hall. Gwen-do-len, don't nat-ter, that will be all, now

GWEN.

But Mam-ma....

LADY B.

wait out in the hall, — that will be all, now wait out in the hall, — that will be all, now



Gwendolen exits, looking back at Jack.

GWEN.

LADY B.

rallentando -----

LADY B.

She takes out note book and pencil from handbag.

LADY B.

35 Alla marcia (♩ = 132)

LADY B.

I un-der-stand you seek the hand of Gwen-do-len my daugh-ter, and

LADY B.

tho' I'm sure you're hard-ly poor and a-ble to sup-port her -yet if you're wise you'll re-a-lize the

LADY B.

chief con-si-de-ra-tion is not your health or e-ven wealth but what's your so-cial sta-tion. We



LADY B.

don't en-joy a com-mon boy at-tempt-ing in-fil-tra-tion, each one of you on in-ter-view must

LADY B.

ver-i-fy his sta-tion. Al-though a-las, the up-ber class has emp-tied all its cof-fers and

LADY B.

truth to tell, a high-born gel won't get too man-y of-fers, and some de-ride our stub-born pride we

LADY B.

have-n't yet for-sook it, and if you made your pile in trade we'll try to o-ver-look it. Be-

LADY B.

-fore con-sent you must pre-sent your fam-ly's sit-u-a-tion. I'll not be budged till I have judged pre-

36

Recitativo

Ritenuato ----- a tempo

LADY B.

-cise-ly what's your sta-tion. Now, the first stage, — what is your age?



LADY B. Well, that sounds fine. What is your in-come?

JACK I am twen-ty-nine. Six-ty-five thou-sand a

The first system of music features two vocal parts and a piano accompaniment. Lady B's part is in the upper staff, starting with a rest followed by a melodic line. Jack's part is in the lower staff, starting with a melodic line and then a rest. The piano accompaniment is in the bottom staff, consisting of two staves (treble and bass clef) with chords and rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: Lady B: "Well, that sounds fine. What is your in-come?" Jack: "I am twen-ty-nine. Six-ty-five thou-sand a". There is a *mp* marking above the first measure of Jack's line.

LADY B. That's quite a ti-dy sum. Yes, that's a ti-dy sum.

JACK year, and some. I al-so have a house in the

The second system of music continues the dialogue. Lady B's part is in the upper staff, with a rest followed by a melodic line. Jack's part is in the lower staff, with a melodic line and then a rest. The piano accompaniment is in the bottom staff, consisting of two staves (treble and bass clef) with chords and rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: Lady B: "That's quite a ti-dy sum. Yes, that's a ti-dy sum." Jack: "year, and some. I al-so have a house in the".

LADY B. *A coun-try house huh? With that I can-not grouse. You do have a house in Town, I*

JACK *coun-try.*

The first system of the musical score consists of three staves. The top staff is for Lady B, the middle for Jack, and the bottom for piano accompaniment. Lady B's line begins with a rest followed by a series of eighth notes. Jack's line has a rest for the first two measures, then a quarter note. The piano accompaniment features a 3/4 time signature and uses a variety of chords and rhythmic patterns.

LADY B. *hope, as in the coun-try Gwen-do-len would just sit and mope. So far you're*

JACK *I do, la-dy Brack-nell.*

The second system of the musical score continues with three staves. Lady B's line continues with eighth notes and rests. Jack's line has a rest for the first two measures, then a quarter note followed by eighth notes. The piano accompaniment continues with similar chordal and rhythmic structures.



LADY B. do-ing well. Now let's have a — noth-er ans-wer, who was your fa-ther? He was ev-i-dent-ly a

JACK

The first system of music contains three staves. The top staff is for Lady B., with lyrics: "do-ing well. Now let's have a — noth-er ans-wer, who was your fa-ther? He was ev-i-dent-ly a". The middle staff is for Jack, which is mostly empty with a few notes. The bottom staff is a grand staff for piano accompaniment, showing chords and rhythmic patterns.

LADY B. man of wealth and no — doubt of sound good health.

JACK I'm a — fraid I can-not say, I don't

The second system of music contains three staves. The top staff is for Lady B., with lyrics: "man of wealth and no — doubt of sound good health.". The middle staff is for Jack, with lyrics: "I'm a — fraid I can-not say, I don't". The bottom staff is a grand staff for piano accompaniment, showing chords and rhythmic patterns.

molto rallentando

LADY B.

mf

You can-not say? Pray why, please tell. (*mp*)

mf

JACK

know to this day.

This is why, la - dy Brack-nell:— When

37 *con moto* ($\text{♩} = 48$)

un poco rit. ----- a tempo un poco rit. ----- a tempo

JACK

I was but a few months old as I've been sub-se-quent-ly told tho I ad-mit I have no guar-an-

un poco rit. --- a tempo simile

JACK

—tee, it's near-er to the truth to say that in my earl-y youth my



un poco rallentando ----- a tempo

JACK

par-ents ver-y care-less-ly lost me. To tell you of this pain-ful fact I'm

Detailed description: This block contains the first system of music. It features a vocal line for Jack and a piano accompaniment. The tempo is marked 'un poco rallentando' followed by a dashed line and 'a tempo'. The key signature has one sharp (F#). The lyrics are 'par-ents ver-y care-less-ly lost me. To tell you of this pain-ful fact I'm'. The piano part includes various chords and melodic lines, with some notes marked with a circled 'H'.

un poco rall. ----- a tempo

LADY B.

JACK

bound — I nev-er knew my par-ents — I was found.

Found????

Detailed description: This block contains the second system of music. It features vocal lines for Lady B. and Jack, and a piano accompaniment. The tempo is marked 'un poco rall.' followed by a dashed line and 'a tempo'. The key signature has one sharp (F#). The lyrics are 'bound — I nev-er knew my par-ents — I was found.' and 'Found????'. The piano part includes chords and melodic lines, with some notes marked with a circled 'H'.

rallentando ----- a tempo

JACK

Found, la-dy Brack-nell. One sun-ny sum-mer's af-ter-noon, I

Detailed description: This block contains the third system of music. It features a vocal line for Jack and a piano accompaniment. The tempo is marked 'rallentando' followed by a dashed line and 'a tempo'. The key signature has one sharp (F#). The lyrics are 'Found, la-dy Brack-nell. One sun-ny sum-mer's af-ter-noon, I'. The piano part includes chords and melodic lines, with some notes marked with a circled 'H'.

un poco rit. ---

JACK

think it was the month of June, em-bark-ing on his an-nu-al va-ca-tion _____ a

a tempo

JACK

Mis-ter Car-dew took the bus ar-ri-ving at the term-in-us, with Worth-ing as his fi-nal des-ti-

un poco rallentando ----- a tempo

un poco rall. -----

JACK

-na-tion. _____ Mis-ter Car-dew who a-dopt-ed me thought he'd name me Worth-ing. This



a tempo un poco rall. ----- a tempo

JACK

pseu-do-nym thought he, al-though some-what er-ring, most suit-a-ble and fine. It was

Vitenuto ----- a tempo

LADY B.

How ver-y wick-ed!

JACK

print-ed on the tick-et which was on him at the time.

mf

LADY B.

And where did he find you?

JACK

Well, it was his des-ti-na-tion. In a cloak-room at a

molto ritenuto ----- *a tempo* *un poco rit.* -----

JACK *f*
sta-tion. When find-ing he was not too late, he

mf

a tempo *un poco rit.* --- *a tempo* *un poco rit.* ---

JACK
had a-bout an hour to wait, he thought to check his lug-gage for a min-ute. One

a tempo *simile* *simile* (*a tempo*)

JACK
hand-bag seemed quite wrong to him, in fact, did not be-long to him, to his sur-prise, he found that



LADY B.

JACK

In a hand-bag? What a shock-ing thing to

I was in it!

LADY B.

JACK

tell.

Yes, a large, black hand-bag, la - dy Brack-nell. A large, black

JACK

hand-bag, la - dy Brack-nell. la - dy Brack-nell.

Alla marcia (♩ = 132)

LADY B.

I find this ex-cep-tion-al-ly

LADY B.

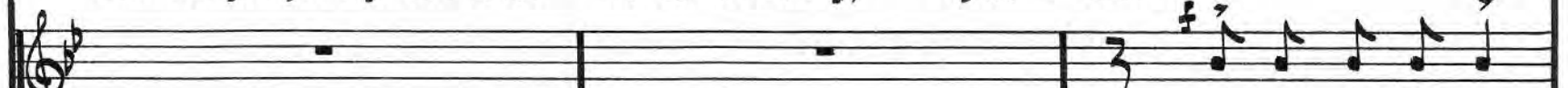
un-sat-is-fac-tor-y. Mar-riage now to Gwen-do-len would be a gross ef-fron-ter-y. I

LADY B.

would ad-vise you, if you could, to find at least one par-ent. 'till that rare un-like-ly-hood, I

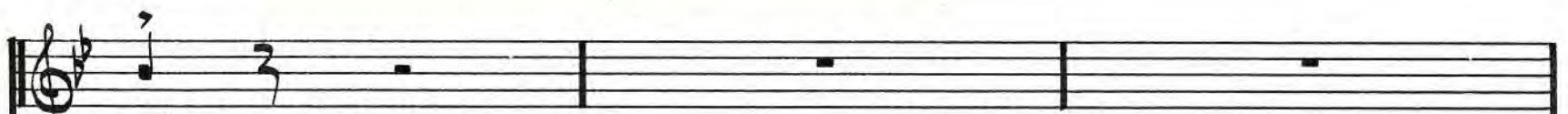


LADY B.  can-not give you my con-sent. Mis-ter Worth-ing, fare — well.

JACK  Good day, la-dy Brack-



Lady Bracknell sweeps out majestically.

JACK  - nell.



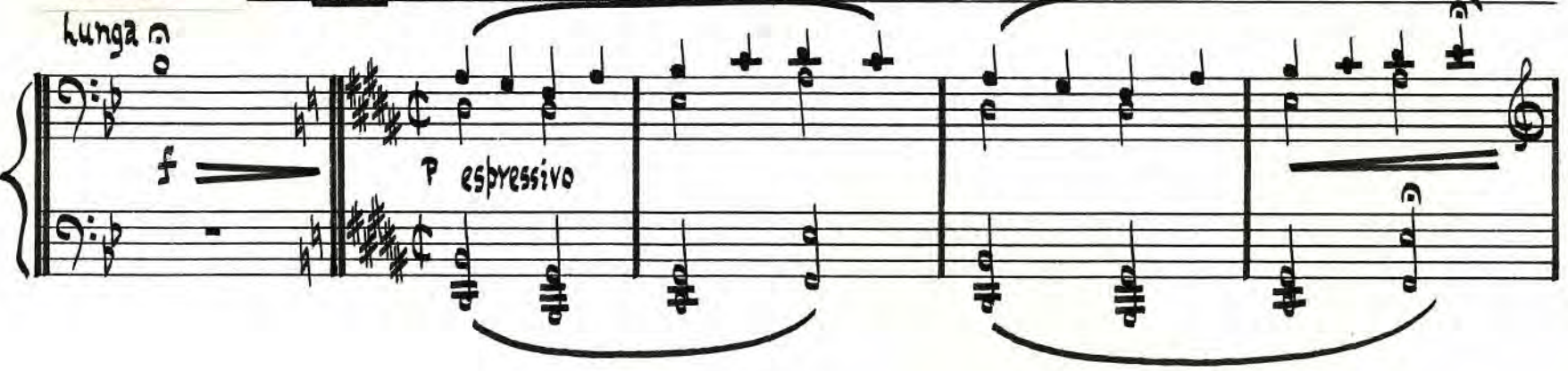
diminuendo



Jack sighs deeply.

39 *lento* (♩ = 46) *rit.* *a tempo* *rit.*

lunga ∞



a tempo

JACK

mp *espressivo*

life now stretch-es end-less-ly a-head of me a life my dear-est Gwen-do-len won't

JACK

share if she ev - er may - ries some-one else in-stead of me then

JACK

life would be a thing I could-nit bear. But nev - er must there be the

JACK

least sug - ges - tion that dar - ling Gwen - do - len shall not be mine. There's —

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are "least sug - ges - tion that dar - ling Gwen - do - len shall not be mine. There's —". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp (F#). It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

JACK

got to be an - ans - wer to the ques - tion that made her moth - er fi - nal - ly de -

The second system of music continues the vocal line and piano accompaniment. The lyrics are "got to be an - ans - wer to the ques - tion that made her moth - er fi - nal - ly de -". The tempo marking "rallentando" is written above the vocal line, with a dashed line extending across the system. The piano accompaniment continues with the same eighth-note accompaniment.

a tempo

rit. --- a tempo

rit. ---

JACK

— cline.

The third system of music shows the vocal line and piano accompaniment. The lyrics are "— cline.". The tempo markings "a tempo", "rit. --- a tempo", and "rit. ---" are positioned above the system. The piano accompaniment concludes with a final chord in the right hand and a sustained bass line in the left hand.

più mosso (♩ = 96) Algy enters.

mp *crescendo*

ALGY

mf
I heard the front door slam — has she

mf *crescendo*

JACK

mf (miserably)
She has.

ALGY

mf
gone? And why the a — larm? Did

rallentando -----



40

Andante (♩ = 72)

JACK

ALGY

mf (conversationally)

(conversationally)

No, things with Gwen-do-len are fine.

Her

Gwen-do-len then turn you down?

Then why the dark and ug-ly frown?

cantabile

mp

JACK

ALGY

moth-ers of the grim o-pine that I'm not good e-nough for her.

With

These old wom-en are such bores.

(b)

rallentando ----- piú mosso (♩ = 96)

JACK
that I cer-tain-ly do con-cur

ALGY
Now, a-bout that broth-er of — yours.

crescendo

rallentando -----

JACK
I'm going to

Andante (♩ = 76)

JACK
kill him off be-fore the week-end. He can die with-out leav-ing a trace.

ALGY
Won't this



ALGY

death of Ern-ests you in-tend — be a shock for Cec-i-ly to face? — By the

JACK

I'll take good care that you don't! — She's

ALGY

way, I'd like to meet her!

JACK

young and pret-ty and de-mure and let you have your way with her — I def-i-nate-ly won't! —

ALGY

And

rallentando ----- Andante (♩ = 72)

JACK

Jack's vocal line begins with a whole rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

No, I must first sort out some loose ends. But

ALGY

Algy's vocal line begins with a whole rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

have you told Gwen-do-len a — bout her?

Piano accompaniment for the first system, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

JACK

Jack's vocal line begins with a whole rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

I will la-ter and I'm sure they will be-come good friends.

ALGY

Algy's vocal line begins with a whole rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

Well, come a-long let's go and dine some-

Piano accompaniment for the second system, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.

rallentando ----- più mosso (♩ = 96)

ALGY

Algy's vocal line begins with a whole rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter).

— where we can re-lax and we'll dis-cuss it all in de — tail there.

Piano accompaniment for the third system, featuring arpeggiated chords in the right hand and a steady bass line in the left hand.



Lane enters.

(announces)

LANE

Miss

Enter Gwendolen hastily -- Lane exits.

LANE

ALGY

Fair-fax. *mf*

Gwen-do-len! What are you do-ing back here, — is there some e-

mp

Algy turns aside.

GWEN

ALGY

mf I have some-thing to say to Ern-est, Al-gy. — Pri-vate-ly!

-mer-gen-cy?

rallentando

Andante (♩ = 76)

GWEN.

mp

Oh Ern-est. How could I ev-er go and nev-er

espressivo

Yallentando

GWEN.

f

let you know that with Mam-ma you may be out of fa-vour, but,

mf

Allegro con spirito (♩=120)

GWEN.

mf > How

12

GWEN.

could I ev-er go _____ and nev-er let you know _____ that with

GWEN.

Mam-ma you may be _____ out of fa-vour, but

GWEN.

speaking just for me I had to let you see my

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a melodic phrase: 'speaking just for me'. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

GWEN.

ten-der-ness for you will nev-er wa-ver. My

The second system continues the vocal line with the lyrics 'ten-der-ness for you will nev-er wa-ver. My'. The piano accompaniment includes a dynamic marking of 'mf' (mezzo-forte) and features some chordal textures with slurs.

GWEN.

love for you is such that I can't say too much, the

The third system shows the vocal line with the lyrics 'love for you is such that I can't say too much, the'. The piano accompaniment includes a dynamic marking of 'mp' (mezzo-piano) and continues with harmonic support for the vocal line.



GWEN.

thought of you is ex-quis-ite-ly thrill-ling and _____

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It contains four measures of music. The lyrics are "thought of you is ex-quis-ite-ly thrill-ling and _____". The piano accompaniment is in grand staff (treble and bass clefs) and features a steady bass line and chords in the right hand. Dynamics include *f* and *mf*. There are slurs and accents throughout the piece.

GWEN.

if you are like I'm _____ pre- pared to bide your time _____ to

The second system continues the musical score. The vocal line has four measures with lyrics "if you are like I'm _____ pre- pared to bide your time _____ to". The piano accompaniment continues with similar harmonic support. Dynamics include *mf* and *mp*. There are slurs and accents throughout the piece.

GWEN.

may-ry you I'm real-ly more than wil-ling. It _____

The third system concludes the musical score. The vocal line has four measures with lyrics "may-ry you I'm real-ly more than wil-ling. It _____". The piano accompaniment continues with similar harmonic support. Dynamics include *f* and *mf*. There are slurs and accents throughout the piece.

43

GWEN.

(f)

might per-haps be said _____ we'll nev-er ev-er wed _____ as

GWEN.

Moth-er is a lit — tle too am — bi — tious, but

GWEN.

I shall sim-ply wait _____ un — til a fu-ture date _____ and



GWEN.

mar-ry you when things are more pro - pi - tious. Her _____

GWEN.

wish-es I shall flout _____ as there can be no doubt _____ that

GWEN.

you're the one I find so fas-ci - na - ting, but _____

GWEN.

then you have a name _____ that real-ly fed the flame _____ as

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat). The lyrics are "then you have a name _____ that real-ly fed the flame _____ as". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

GWEN.

Eyn-est is en-tire-ly cap-ti-va-ting. So how

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are "Eyn-est is en-tire-ly cap-ti-va-ting. So how". The piano accompaniment is written in a grand staff with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

mf

GWEN.

could I ev-er go _____ and nev-er let you know _____ that with

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat. The lyrics are "could I ev-er go _____ and nev-er let you know _____ that with". The piano accompaniment is written in a grand staff with a key signature of one flat. It features a melody in the right hand and a bass line in the left hand, with various chords and intervals. A dynamic marking of *mp* is present in the piano part.



GWEN.

Mam-ma you may be _____ out of fa — your, but

GWEN.

speak-ing just for me _____ I had to let you see _____ my

GWEN.

ten — der — ness for you will nev-er wa — ver. My

mp

p

GWEN.

ten-der-ness for you will nev-er wa-ver. My

Detailed description: This block contains the first system of music. It features a vocal line for 'GWEN.' in a treble clef with a key signature of one flat and a 3/4 time signature. The lyrics are 'ten-der-ness for you will nev-er wa-ver. My'. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and moving lines. The music is in a simple, lyrical style.

45

GWEN.

ten-der-ness for you will nev-er wa-ver, nev-er

Detailed description: This block contains the second system of music. The vocal line continues with the lyrics 'ten-der-ness for you will nev-er wa-ver, nev-er'. There are dynamic markings 'f' and 'mf' above the notes. The piano accompaniment continues with chords and moving lines, supporting the vocal melody.

GWEN.

JACK

ev-er nev-er wa-ver. Nev-er,

Detailed description: This block contains the third system of music. It features two vocal lines: 'GWEN.' and 'JACK.'. Gwen's line has the lyrics 'ev-er nev-er wa-ver.' and Jack's line has 'Nev-er,'. There are dynamic markings 'f' and 'mf'. The piano accompaniment continues with chords and moving lines, providing harmonic support for both vocalists.



GWEN. *mf* Nev - er

JACK nev - er ev - er wa - ver?

46

GWEN. *f* *crescendo* ev - er, ev - er wa - ver. Nev - er *crescendo*

JACK Nev - er,



GWEN.

JACK

ev - er, ev - er wa - ver. Nev - er
nev - er ev - er wa - ver? Nev - er,

The first system of music includes two vocal staves and a piano accompaniment. Gwen's line starts with a half note 'ev - er,' followed by a half note 'ev - er', then a quarter note 'wa - ver.' with an accent and a fermata, and finally a half note 'Nev - er'. Jack's line starts with a half note 'nev - er', followed by a half note 'ev - er', then a quarter note 'wa - ver?' with an accent and a fermata, and finally a half note 'Nev - er,'. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple bass line. Dynamics include *ff* and *f*.

GWEN.

JACK

ev - er, ev - er wa - ver. Nev - er
nev - er ev - er wa - ver? Nev - er,

The second system of music continues the vocal and piano parts. Gwen's line is identical to the first system. Jack's line is identical to the first system, but the 'ev - er' in the second measure is connected to the 'wa - ver?' in the third measure by a slur. The piano accompaniment is also identical to the first system.

GWEN.
 ev - er, ev - er wa - ver. Nev - er

JACK
 nev - er ev - er wa - ver? Nev - er,

GWEN.
 ev - er, ev - er wa - ver.

JACK
 nev - er ev - er wa - ver?



GWEN.

JACK

The first system of the musical score features two vocal staves at the top, labeled 'GWEN.' and 'JACK'. Both vocal lines begin with a whole note followed by a half rest, then a whole rest for the remainder of the measure. Below the vocal staves is a grand staff for piano accompaniment, consisting of a treble and bass clef. The piano part starts with a series of chords in the right hand, some marked with slurs and accents, and a melodic line in the left hand. The system concludes with a sharp sign (#) on the right side.

The second system continues the piano accompaniment from the first system. It features a complex texture with multiple chords and melodic lines in both the treble and bass staves. The right hand has several chords with slurs and accents, while the left hand provides a steady accompaniment. The system ends with a sharp sign (#) on the right.

The third system of the piano accompaniment shows a rhythmic pattern of chords in both hands. The right hand features a sequence of chords with slurs and accents, while the left hand has a similar rhythmic accompaniment. The system concludes with a double bar line and repeat dots.

The fourth system of the piano accompaniment begins with a dynamic marking of *mf* (mezzo-forte). It continues with a series of chords in both hands, featuring slurs and accents. The system ends with a double bar line and repeat dots.

47 (♩ = ♩)

mf (con conversationally)

GWEN.

We have to keep in con-stant touch. I'll write to you dail-y,

GWEN.

- try not to wor-ry too much. Now, what's your ad-dress in the coun-try?

GWEN.

mf (con conversationally)



Right then, that's ar-ranged.

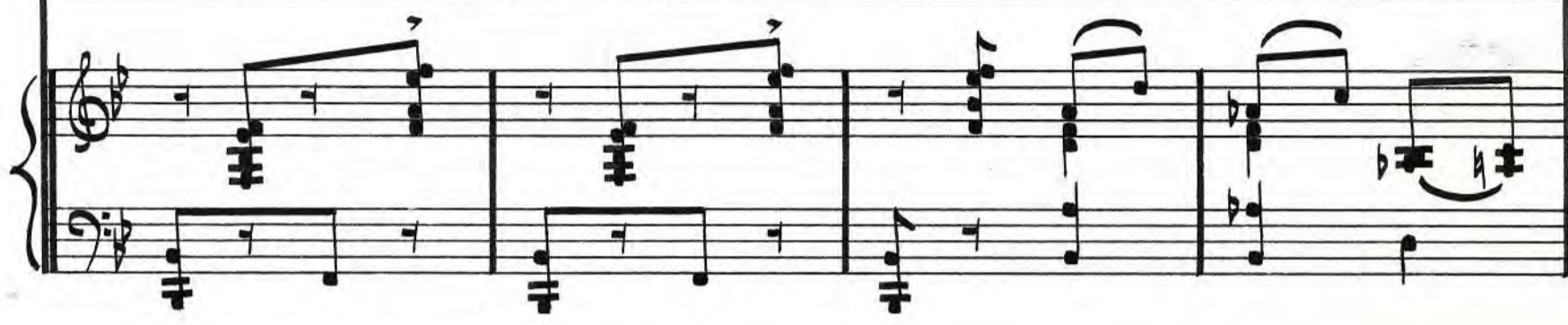
JACK

It is — The Man-or House, Brigh-ton.




Algy, who has been listening, smiles and writes the address on his cuff.

JACK  I will see you out. Algy, see you la-ter. *mf* (con-
 ALGY  In-



-versationally)

Jack and Gwendolen exit.

ALGY  deed, you will, be — yond a doubt!



 *mf*

48

ALGY

Handwritten musical score for the first system. The vocal line (bass clef) has rests followed by two measures of a triplet chord marked *f* with the lyrics "Lane!". The piano accompaniment (grand staff) features chords and melodic lines, with a *mf* dynamic marking in the first measure and a *f* dynamic marking in the final measure.

ALGY

Handwritten musical score for the second system. The vocal line has rests. The piano accompaniment continues with chords and melodic lines, ending with a *sfz* dynamic marking and a fermata over the final chord.

Lane enters.

ALGY

Handwritten musical score for the third system. The vocal line has rests followed by the lyrics "To — mor — row, Lane," with a *f* dynamic marking. The piano accompaniment features chords and melodic lines, with a *mf* dynamic marking in the final measure.



ALGY

I will be go - ing Bun - bur - y - ing a - gain. I'll prob - ab - ly not be

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes various chords and melodic lines, with dynamic markings such as *sf* and *mf*.

ALGY

back 'til Mon - day, all be - ing clear, so — please go and

Piano accompaniment for the second system, continuing the grand staff notation with chords and melodic lines.

LANE

mf

Ver - y well, sir.

ALGY

pack — my — Bun - bur - y - ing gear.

Piano accompaniment for the third system, concluding the grand staff notation with chords and melodic lines.

LANE

Will that be all?

ALGY

Yes, Lane, if there's

19

Lane exits.

ALGY

some-thing else, I'll call.

molto ritenuto -----



a tempo (♩ = 120)

ALGY

mp
 Bun - bur-y, poor Bun - bur-y my ver-y dear old friend — it

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a mezzo-piano (*mp*) dynamic and includes accents over the notes. The lyrics are "Bun - bur-y, poor Bun - bur-y my ver-y dear old friend — it". The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a sharp sign (#).

ALGY

ought to hurt my con-science to think I must pre - tend that

The second system continues the musical score. The vocal line includes a note with a sharp sign (#) and an accent. The lyrics are "ought to hurt my con-science to think I must pre - tend that". The piano accompaniment continues with similar harmonic and melodic patterns as the first system.

ALGY

if I do not vis-it him he'll ver-y like-ly die — but

mf

The third system concludes the musical score. The vocal line ends with a mezzo-forte (*mf*) dynamic. The lyrics are "if I do not vis-it him he'll ver-y like-ly die — but". The piano accompaniment provides a final harmonic resolution.

50

ALGY

beg - gars can't be choo - sers when they need an al - i - bi!

The first system of music features a vocal line in bass clef with lyrics and piano accompaniment in grand staff. The piano part consists of chords and moving lines in both hands.

The second system continues the piano accompaniment from the first system, showing chordal textures and melodic fragments.

The third system continues the piano accompaniment, featuring more complex chordal structures and rhythmic patterns.

Curtain

The fourth system shows the piano accompaniment for the 'Curtain' section, characterized by sustained chords and a steady rhythmic accompaniment.

End of Act One



ACT TWO

Tranquillo (♩ = 58)

SCENE: The garden of a country house. CECILY is sitting and paging through her diary.

1 Andante e espressivo (♩ = 84) rit. ----- mp

CEC. To my

recitativo a tempo

CEC. 

dia-ry I've con-fi-ded, from this life there's no re-prieve till my fu-ture is de-ci-ded all I

un poco animato (♩ = 96) a tempo (♩ = 84)

CEC. 

have is make be-lieve. To ex-is-tence in this fash-ion I have grown to be re-signed, fan-ta-

rallentando

CEC. 

-sies of love and pas-sion chase each oth-er thro' my mind. On-ly



lento (♩ = 52)

rall. -----

CEC.

mp

in my dreams can I dis-cov-er the sort of lov-er who's my i-deal. On-ly

mp

a tempo

rall. -----

CEC.

mp

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

mp

un pochissimo piú mosso (♩ = 60)

rall. -----

CEC.

mf

-gain I find on wa-king my heart is break-ing, or so it seems, tho' I

mf

a tempo (♩ = 60)

ritardando -----

CEC.

ver-y much re-gret it, I can't for-get it's on-ly in my dreams. Not for

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line consists of eighth and quarter notes with lyrics. The piano accompaniment includes arpeggiated chords and sustained notes. A double bar line is present at the end of the system.

Andante (♩ = 84)

CEC.

me a life of leis-ure, not for me the so-cial whirl. I'm a-fraid there's lit-tle pleas-ure for a

The second system of music continues the vocal line and piano accompaniment. The tempo is marked 'Andante' with a quarter note equal to 84. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. A double bar line is present at the end of the system.

mf un poco animato (♩ = 96)

a tempo (♩ = 84)

CEC.

lone-ly on-ly girl. How to find a man to care for, no-one ev-er comes my way. In this

The third system of music continues the vocal line and piano accompaniment. The tempo is marked 'un poco animato' with a quarter note equal to 96, and 'a tempo' with a quarter note equal to 84. The piano accompaniment features a steady eighth-note accompaniment in the right hand and chords in the left hand. A double bar line is present at the end of the system.



rallentando -----

CEC.

i - so - la - tion there-fore, I can on-ly dream all day. On-ly

lento (♩ = 52)

rall. -----

CEC.

in my dreams can I dis-cov-er the sort of lov-er who's my i - deal. On-ly

a tempo

rall. -----

CEC.

in my dreams can I cre-ate him, ap-pre-ci-ate him, as be-ing real, but a-

un pochissimo più mosso (♩ = 60)

rall. -----

CEC.

-gain I find on wa-king my heart is break-ing, or so it seems, tho' I

a tempo (♩ = 60)

rall. -----

CEC.

ver-y much re-gret it, I can't for-get it's on-ly in my

ENTER PRISM

2

Meno mosso (♩ = 52)

CEC.

dreams.

mf

Miss Pri-sm, are they neces-sar-y,

PRISM

Cec-i-ly, Cec-i-ly, time for les-sons.



Poco a poco accelerando -----

CEC.

all these dreary ses-sions?

PRISM

What teen-age girls are now-days taught en-

PRISM

-sures complete sec-ur-it-y from faults with which no mod-ern man could quar-rel. All

Allegro (♩ = 132)

PRISM

top-ics of dis-cus-sion must re-flect a fine im-mu-ni-ty from ev'-ry-thing un-ques-tion-ab-ly

PRISM

mor-al!

So they file a-way their nails think-ing of their wed-ding veils as sex-

The piano accompaniment for the first system consists of two staves. The right hand (treble clef) features a melodic line with eighth and sixteenth notes, often beamed together. The left hand (bass clef) provides harmonic support with chords and single notes. A dynamic marking of *mf* is present at the beginning. The music is in 3/4 time.

PRISM

-ol-o-gy is real-ly most sug-ges-tive.

They're so "know-it-all" and naught-y but just

The piano accompaniment for the second system continues the melodic and harmonic patterns from the first system. It features similar rhythmic structures and chordal progressions, maintaining the *mf* dynamic level.

PRISM

wait un-til they're for-ty and do not feel half so "with-it" and ex-ces-sive!

Of

The piano accompaniment for the third system concludes the piece. It features a final melodic flourish in the right hand and a sustained chord in the left hand. A dynamic marking of *mf* is present at the end of the system.



PRISM

Course I must just stress, a high-class tu-tor-ess must do her best to ex-er-cise great

PRISM

char-i-ty. Be-ing heart-less is quite eas-y but one keeps most cool and bree-zy while en-

PRISM

-deav-our-ing to free them from vul-gar-i-ty. We used to think that it was best to

3 ♩ = 60 poco a poco accel.---

PRISM

hold the sub-po-si-tion that the things you do not know could nev-er hurt you. So we

Allegro (♩ = 132)

PRISM

gave our lit-tle la-dies just a min-i-mal tu-i-tion and then hoped that they'd be bar-a-gons of

PRISM

vir-tue. Now that noth-ing is for-bid-den and the facts of life not hid-den they are



PRISM

rap-id-ly cor-rupt-ing our tra-di-tion. So ob-ses-sive-ly ro-man-tic they are

PRISM

driv-en near-ly fran-tic, and to lust for men is now their sole am-bi-tion. Of

PRISM

course I might just stress, a high-class tu-tor-ess must do her best to ex-er-cise great

PRISM

char-i-ty. Be-ing heart-less is quite eas-y but one keeps most cool and breez-y while en-

This system contains a vocal line and a piano accompaniment. The vocal line starts with a treble clef and a key signature of one sharp (F#). The lyrics are "char-i-ty. Be-ing heart-less is quite eas-y but one keeps most cool and breez-y while en-". The piano accompaniment is in a 3/4 time signature and features a mix of chords and moving lines in both hands.

PRISM

-deav-our-ing to free them, while en-deav-our-ing to free them, while en-deav-our-ing to free them from vul-

rit. -----

This system continues the vocal line and piano accompaniment. The lyrics are "-deav-our-ing to free them, while en-deav-our-ing to free them, while en-deav-our-ing to free them from vul-". A "rit." (ritardando) marking is present above the vocal line, indicated by a dashed line. The piano accompaniment continues with similar harmonic and melodic patterns.

CEC.

PRISM

mf *Meno mosso* (♩ = 116)

see Doc-tor Chas-u-ble com-ing through the gar-den.

-gar-i-ty.

This system begins with a dynamic marking of *mf* and a tempo marking of *Meno mosso* with a quarter note equal to 116 beats per minute. The lyrics are "see Doc-tor Chas-u-ble com-ing through the gar-den." and "-gar-i-ty.". The piano accompaniment features a prominent triplet rhythm in the right hand and a steady bass line in the left hand.



ENTER CHASUBLE



mf (conversationally)

PRISM

Yes in-deed, so it is! Doc-tor Cha-u-ble, how nice to

Detailed description: This block contains the first system of music. The vocal line for Prism starts with a mezzo-forte (mf) dynamic. The lyrics are "Yes in-deed, so it is! Doc-tor Cha-u-ble, how nice to". The piano accompaniment features a treble and bass clef with various chords and melodic lines. A piano (p) dynamic marking is present in the piano part.

PRISM

see you, this cer-tain-ly is a pleas-ure! mf (conversationally)

CHAS.

Miss Pri-sm, how nice to see you too, — en-

Detailed description: This block contains the second system of music. Prism's vocal line continues with "see you, this cer-tain-ly is a pleas-ure!" at a mezzo-forte (mf) dynamic, marked as conversational. Chasuble's vocal line begins with "Miss Pri-sm, how nice to see you too, — en-". The piano accompaniment continues with chords and melodic fragments. A mezzo-forte (mf) dynamic is also indicated for the piano part.

CEC.

at books)

CHAS.

—gros-sed in in-tel-lec-tual treas-ure? I trust you two are well.

mf (conversationally)

Detailed description: This block contains the third system of music. Cecily's vocal line starts with "at books)". Chasuble's vocal line continues with "—gros-sed in in-tel-lec-tual treas-ure? I trust you two are well." at a mezzo-forte (mf) dynamic, marked as conversational. The piano accompaniment provides harmonic support with chords and melodic lines.

CEC.
 head-ache and is feel-ing yath-er poor-ly. I tru-ly think that for her sake a stroll in the

CEC.
 park with you is wise, Doc-tor Chas-u-ble.

PRISM
 Cec-i-ly! How can you tell such lies? You're so

PRISM
 ir-re-spon-si-ble!

CHAS.
 Well, I see you two are bus-y so I'll be on my way.



l'istesso tempo (♩ = 116)

PRISM

think I will go for a stroll with you dear Doc-tor Chas-u-ble. I find I have a head-ache af-ter

PRISM

all. Cec-i-ly, you will now read your les-sons, and don't spend your time, please, dawd-ling

PRISM AND CHASUBLE EXIT

PRISM

Be a good girl and don't waste the day

Piano accompaniment for the first system of music, featuring a treble and bass clef with various chords and melodic lines.

5 *Andante e espressivo* (♩ = 84) *molto rit.* ----- *Meno mosso* (♩ = 56) *f*

MER.

(Cecily pages through diary) ENTER MERRIMAN Mis-ter

Musical score for Merriman's entrance, including a vocal line with lyrics and piano accompaniment. The tempo changes from *Andante e espressivo* to *Meno mosso*. Dynamics include *p* and *mp*.

CEC.

MER.

Ern-est Wor-thing has ar-rived from the sta-tion. He has brought his lug-gage with him.

Un-cle Jack's wicked

Musical score for Cecily and Merriman's dialogue, including vocal lines with lyrics and piano accompaniment. The tempo remains *Meno mosso*. Dynamics include *f*.



EXIT MERRIMAN

CEC.

Rit. -----

broth-er! How thrill-ing! Show him out here, Mer-ri-man.

MER.

Ver-y well, Miss.

Con moto (♩ = 96)

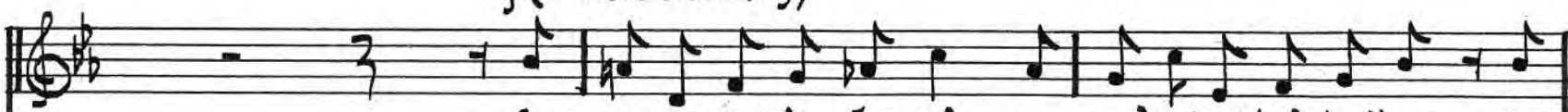
ENTER ALGY

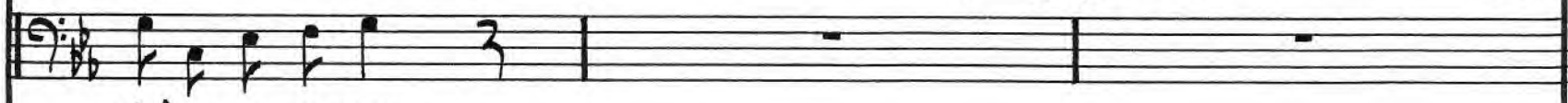
a tempo

ALGY

f *mf* *(aside)* *(to Cecily—conversationally)*
 Cous-in Cec-i-ly? She cer-tain-ly is heav-en-ly. You are the most beau-ti-ful girl that

f (con conversationally)


CEC.  So you are cous-in Ern-est, my guard-ian's wick-ed broth-er. Miss

ALGY  I have ev-er seen.

 *mf*


ritardando ----- *a tempo*

CEC.  Pri-sm says that good looks are on-ly a de-vice for trapping men.

ALGY  Prob-ab-ly be-cause she has

 *f*

ritardando -----

ALGY  no good looks of her own.

 *mp*



6 Andante (♩ = 80)

mp

ALGY

Beau-ty is a snare, or so it's of-ten thought, in which most an-y man would care to

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of quarter notes and half notes with lyrics. The piano accompaniment includes chords and melodic lines in both hands, with some notes beamed together.

ALGY

let him-self be caught, but all too few have known, un-less they're ver-y clev-er, that

The second system continues the musical piece. The vocal line and piano accompaniment follow the same format as the first system, with lyrics written below the vocal staff.

ALGY

beau-ty on its own will nev-er hold a man for ev-er. Soon he'll re-a-lize a pret-ty

The third system concludes the musical piece. It features the same vocal and piano notation as the previous systems, with lyrics provided for the vocal line.

ALGY

face is — when the hon-ey-moon-ing days are past, not a

Piano accompaniment for the first system, featuring treble and bass staves with chords and melodic lines.

ALGY

tru-ly sat-is-fac-tor-y ba — sis on which to build a life to-geth-er that is rit. -----

Piano accompaniment for the second system, including a 'rit.' marking above the staff.

ALGY

a tempo mf sure to last. Beauty is a bait by which a man is hooked, be-

Piano accompaniment for the third system, including 'a tempo' and 'mf' markings.



ALGY

- fore he sees it is too late he finds his goose is cooked, when cau-tion is re-quir-ed, her

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line is in a 7/8 time signature and contains the lyrics: "- fore he sees it is too late he finds his goose is cooked, when cau-tion is re-quir-ed, her". The piano accompaniment consists of chords and moving lines in both the right and left hands.

ALGY

love-li-ness may blind it, and he will soon grow tir-ed if there's noth-ing else be-hind it.

The second system of music continues the vocal line and piano accompaniment. The vocal line lyrics are: "love-li-ness may blind it, and he will soon grow tir-ed if there's noth-ing else be-hind it.". The piano accompaniment continues with similar harmonic and rhythmic patterns.

ALGY

Is-n't it just like a pret-ty flow — er? There is noth-ing left when all its beau-ty

The third system of music concludes the vocal line and piano accompaniment. The vocal line lyrics are: "Is-n't it just like a pret-ty flow — er? There is noth-ing left when all its beau-ty". The piano accompaniment provides a steady accompaniment throughout.

ALGY

dies. Sure-ly there's some oth-er mag-ic pow-er that makes a girl ap-

rit. ----- a tempo



mp

ALGY

-pear so spec-ial in her lov-er's eyes. No one can de-fine who'll

ALGY

make a per-fect mate, per-haps some high de-sign pre-des-tines ev'-ry-bod-ys fate - for



ALGY

ritardando

there is on-ly one with some-thing won-der-ful a-bout her — when

Musical score for the first system, featuring vocal line and piano accompaniment. The piano part includes dynamic markings like *pp* and *mp*, and the word *dolce* above the right hand.

ALGY

a tempo

ritardando

all is said and done then he'll know — he

Musical score for the second system, featuring vocal line and piano accompaniment. The piano part includes dynamic markings like *pp* and *mp*, and the word *dolce* above the right hand.

a tempo (♩ = 80)

un poco piú mosso (♩ = 96)

ALGY

can-not live with-out her.

EXIT CECILY AND ALGY

Musical score for the third system, featuring piano accompaniment. The piano part includes dynamic markings like *mf* and *pp*.

ENTER PRISM AND CHASUBLE FROM DIFFERENT PART OF GARDEN

PRISM

ritardando -----

mf

A

Allegro (♩ = 132)

PRISM

la-dy's ed-u-ca-tion must pro-vide com-plete sec-ur-it-y from faults with which no cler-gy-man could

mf

PRISM

quar-rel. All top-ics of dis-cus-sion must re-flect a per-fect pur-it-y with



PRISM

ev'-ry-thing un-ques-tion-ab-ly mor-al. So we while a-way the hours mak-ing

The first system consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The lyrics are: "ev'-ry-thing un-ques-tion-ab-ly mor-al. So we while a-way the hours mak-ing". The piano accompaniment is in grand staff (treble and bass clefs) and features chords and melodic lines that support the vocal melody. There are some handwritten annotations in the piano part, including a circled 'f#' and some bracketed notes.

PRISM

ar-ti-fi-cial flow-ers, as bi-ol-o-gy is real-ly too sug-gest-ive. Read-ing

The second system continues the musical piece. The vocal line lyrics are: "ar-ti-fi-cial flow-ers, as bi-ol-o-gy is real-ly too sug-gest-ive. Read-ing". The piano accompaniment continues with similar harmonic and melodic patterns, including some handwritten annotations like circled notes and brackets.

PRISM

nov-els is too naught-y so we teach the pia-no-for-te and do need-le-work to stop be-com-ing

The third system concludes the musical piece. The vocal line lyrics are: "nov-els is too naught-y so we teach the pia-no-for-te and do need-le-work to stop be-com-ing". The piano accompaniment provides the final harmonic support for the vocal line, with some handwritten annotations.

8

PRISM

yes-tive. *f* Of course as you can guess an Eng-lish gov-ern-ess must,

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The lyrics are: "yes-tive. Of course as you can guess an Eng-lish gov-ern-ess must,". A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment consists of chords and single notes in both hands, with a dynamic marking of *f* in the right hand.

PRISM

by ex-am-ple, teach them ev'-ry qual-it-y. Be-ing fault-less to the nar-row keep-ing

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "by ex-am-ple, teach them ev'-ry qual-it-y. Be-ing fault-less to the nar-row keep-ing". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various chordal textures.

(non rit.)

ENTER JACK IN

PRISM

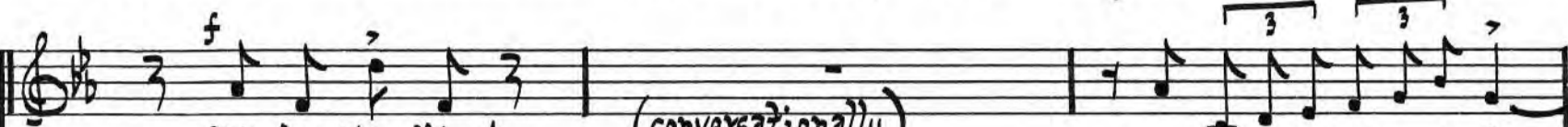
to the straight and nar-row mak-ing sure they're nev-er tempt-ed by fri-vol-it-y.

The third system of music concludes the vocal line and piano accompaniment. The lyrics are: "to the straight and nar-row mak-ing sure they're nev-er tempt-ed by fri-vol-it-y.". The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f* at the end.



MOURNING CLOTHES

ritardando ----- *Meno mosso* (♩ = 80) (conversationally)

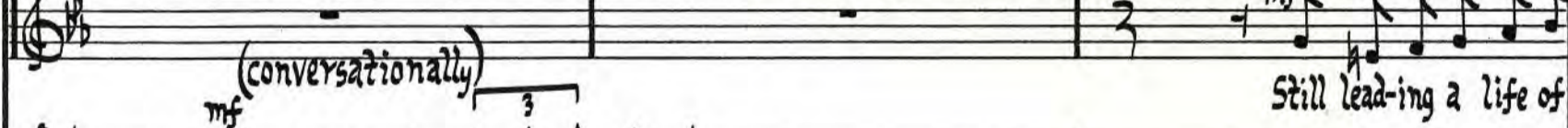
PRISM  *f* mis-ter Wor-thing! (conversationally) We did-n't ex-pect you to-day.

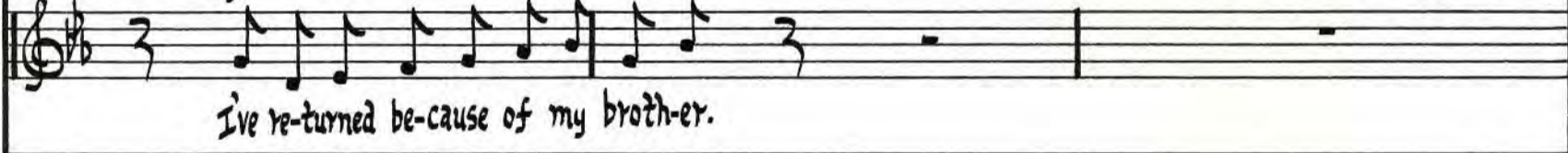
CHAS.  *f* mis-ter Wor-thing! This is a sur-prise.



mf

PRISM  *mf* More shame-ful debts for you to pay?

CHAS.  (conversationally) *mf* Still lead-ing a life of

JACK  *mf* I've re-turned be-cause of my broth-er.



PRISM *f* *ritardando*

CHAS. *f* Dead?

JACK *f* pleas-ure? He is dead. *f* Dead?

PRISM *a tempo* *ritardando* *mp*

JACK *mf* *f* *mf* His
He had man-y faults, but it is a sad, sad blow.



lento ♩ = 76

Vit. -----

PRISM

death is on-ly right and prop-er his be-hav-iour be-ing In-deed.

CHAS.

JACK

Sad, sad blow.

so low.

Piano accompaniment for the first system, featuring chords and melodic lines in both hands.

9 *Allegro non troppo* (♩ = 120)

JACK

my poor brother Ern-est his fate has been the stern-est this is the cul-min-a-tion of

Piano accompaniment for the second system, including dynamic markings like *mf* and *f*.

PRISM *f* It's on-ly right and prop-er that he should come a crop-ber and

CHAS. *f* It's on-ly right and prop-er that he should come a crop-ber and

JACK *f* all his dis-si-pa-tion. It's on-ly right and prop-er that he should come a crop-ber and

PRISM *mf* now this cheat and fak-er has gone to meet his mak-er.

CHAS. *mf* now this cheat and fak-er has gone to meet his mak-er. With all this e-vil liv-ing I'm

JACK *mf* now this cheat and fak-er has gone to meet his mak-er.



ritardando -----

CHAS. *f* *mp* (spoken wistfully) (sung)

ver-y un-foy-giv-ing I al-ways have de-cried it al-though I've nev-er tried it.

----- *a tempo* -----

PRISM *f*

CHAS. *f*

JACK *f*

It's on-ly right and prop-er that he should come a crop-ber and

It's on-ly right and prop-er that he should come a crop-ber and

It's on-ly right and prop-er that he should come a crop-ber and

PRISM
 CHAS.
 JACK

now this cheat and fak-er has gone to meet his mak-er. It's al-ways been my cre-do to
 now this cheat and fak-er has gone to meet his mak-er.
 now this cheat and fak-er has gone to meet his mak-er.

mf

PRISM
 CHAS.
 JACK

quench the male li-bi-do and bring a quick ces-sa-tion to o-ver-pop-u-la-tion. It's
 It's
 It's

f



PRISM
 CHAS.
 JACK

on-ly right and prop-er that he should come a crop-per and now this cheat and fak-er has

on-ly right and prop-er that he should come a crop-per and now this cheat and fak-er has

on-ly right and prop-er that he should come a crop-per and now this cheat and fak-er has

PRISM
 CHAS.
 JACK

gone to meet his mak-er.

gone to meet his mak-er.

gone to meet his mak-er. I'm going to miss him sad-ly al-though he lived so bad-ly I

gone to meet his mak-er.

gone to meet his mak-er.

gone to meet his mak-er. I'm going to miss him sad-ly al-though he lived so bad-ly I

PRISM
CHAS.
JACK

It's on-ly right and prop-er that
It's on-ly right and prop-er that
could have been his sav-iour des-pite his bad be-hav-iour. It's on-ly right and prop-er that

3 3 3 3 3 3 3 3

PRISM
CHAS.
JACK

he should come a crop-per and now this cheat and fak-er has gone to meet his mak-er. And
he should come a crop-per and now this cheat and fak-er has gone to meet his mak-er. And
he should come a crop-per and now this cheat and fak-er has gone to meet his mak-er. And



PRISM

CHAS.

JACK

now this cheat and fak-er has gone to meet his mak-er,
 now this cheat and fak-er has gone to meet his mak-er,
 now this cheat and fak-er has gone to meet his mak-er,

molto ritardando

PRISM

CHAS.

JACK

his mak-er.
 his mak-er.
 his mak-er.

(conversationally)

By the way,

10 Moderato (♩ = 96)

mf (con conversationally)

CHAS. *mf* Sure-ly, Mis-ter Wor-thing, you've been

JACK Doc-tor, I would like to be christ-ened this af-ter-noon.

ENTER CECILY

CHAS. christ-ened al-read-y.

JACK But I'd like to be done a-gain this af-ter-noon.

(con conversationally)

CEC. *f* Un-cle Jack! You're back! *mf* But why the fun-ny clothes? You



CEC.

look quite ri-dic-u-lous all in black, I would-n't be seen dead in

CEC. *(mf)* those! What's wrong, why're you so drear-y? *f* We have a sur-pise vis-i-tor *(suddenly excited)*

PRISM *f* Cec-i-ly, real-ly!

CEC. — guess who! Your broth-er is in the di-ning room! *f* Ern-est, and none

JACK Who?

CEC. oth-er! I'll fetch him.

PRISM *f* How mar-vel-lous!

CHAS. *f* Quite mi-rac-u-lous!

JACK *f* Pif fle! I have-nit got a broth-er.

CECILY RUNS BACK INTO HOUSE

PRISM *mf* And af-ter we'd be-come re-

CHAS. *mf* These are ver-y joy-ful ti-dings.



ENTER CECILY AND ALGY

molto rit. -----

PRISM
- signed to his loss.

JACK
I think this is per-fect-ly ab-surd.

11

Meno mosso (♩ = 80) Moderato (♩ = 96)

JACK
What?

ALGY
John, I've come to say I'm sor-ry for the troub-le I've caused you

CEC. *mf* Un-cle

ALGY and so from this day on, I'm go-ing to re-form. (Algy holds out his hand)

CEC. *f* Jack, you're not go-ing to re-fuse to shake his hand, *mf* are you? *f*

JACK *f* I will not shake his hand. *f* This man is a dis-grace, and I tell it to his



CEC. *mf* Un-cle Jack, there's good in ev'-ry - one.

JACK face.

JACK *f* I re-peat, this man's a dis-grace, a dis-cred-it to his race.

rit. ----- *un poco più mosso* (♩ = 108)

ALGY *mf* Of course, I ad-mit the fault's on my side, but John's

ALGY

cold-ness to me is ver-y pain-ful in-deed, and al-though this goes a-gainst my

CEC.

Un-cle Jack,

ALGY

pride, for his for-give-ness I'm pre-pared to fur-ther plead.

CEC.

shake hands with Ern-est, or I'll nev-er for-give you. Nev-er!

JACK

Nev-er? Well, this is the



CHAS. *mf*

JACK *f* (shakes hands) *mf* It's most pleas-ing, this rec-on-
 ver-y last time, ev-er.

PRISM *mf*

CHAS. *mf* I think we'll leave these two broth-ers to-geth-er.
 - cil - i - a - tion.

12 All exit except Jack and Algy

mf

JACK

Handwritten musical score for JACK. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a rest for two measures, followed by a quarter note on G4 with a dynamic marking of *f* and the lyric "You". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs). The piano part features a series of chords and melodic lines, including a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand in the final measure.

JACK

Handwritten musical score for JACK. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "scoun-drel, how dare you come here? There'll be no Bun-bur-y-ing in". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *mf* is present at the beginning of the piano part.

ENTER MERRIMAN

JACK

Handwritten musical score for JACK. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "my home, is that clear?". The piano accompaniment consists of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *mp* is present.

MER.

Handwritten musical score for MERRIMAN. The vocal line is on a single staff with a bass clef and a key signature of one sharp (F#). It begins with a rest for two measures, followed by a quarter note on G3 with a dynamic marking of *mf* and the lyric "Where". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with chords and melodic lines. A dynamic marking of *mp* is present at the beginning of the piano part.



EXIT MERRIMAN

JACK *mf*
 Mis-ter Ern-est's go-ing back this ver-y day. Now I must change in a

MER.
 Good, sir.

EXIT JACK

JACK
 hur-ry.

Allegro moderato (♩ = 120)

ALGY *f* What an ex-cit-ing Bun-bur-y! *mf* Bun-bur-y, oh



CECILY ENTERS UNOBTUSIVELY

ALGY

Bun-bur-y, my ver-y dear old friend, my ver-y dear old

ALGY

friend! And to meet Cec-i-ly! Oh, Cec-i-ly! I'm

(he sees Cecily)

ALGY

here at this end.

(conversationally) *f* Oh, Ern-est! *mf* (non rit.) I thought you were with Un-cle Jack.

CEC.

Meno mosso (♩ = 100)

13

ENTER MERRIMAN

MER. *f* The car is wait-ing out-side, sir.

ALGY *mf* No, dear.

EXIT MERRIMAN

CEC. *mf* (conversationally) Un-cle Jack, you know, does-n't like to be kept wait-ing.

ALGY *f* Tell him to come back la-ter.



CEC. Are you go-ing back to town? (conversationally)

ALGY Yes, I'm a-fraid so. Jack has or-dered me to go.

CEC. I find that ver-y sad. rit. ----- a tempo

ALGY You do? Oh Cec-i-ly. Cec-i-ly,

CEC.  Should-nit I be in love with you too?

ALGY  Will you mar-ry me?



un poco animato

CEC.  I don't know, al- though I

ALGY  And aren't you?



CEC.  do feel a bit strange. *f* *molto rit.* I feel a




Allegro con brio e ritmico (♩. = 66)

CEC. glow from head to toe when I am near to you. My voice is shrill I can't keep

The first system of the musical score features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "glow from head to toe when I am near to you. My voice is shrill I can't keep". The piano accompaniment is in grand staff (treble and bass clefs) and consists of a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A dynamic marking of *mp* (mezzo-piano) is placed above the first measure of the piano part.

CEC. still per-haps it's clear to you. — What can have caused this ag-i-

The second system continues the vocal line with the lyrics "still per-haps it's clear to you. — What can have caused this ag-i-". The piano accompaniment continues with the same eighth-note pattern. A dynamic marking of *mf* (mezzo-forte) is placed above the piano part in the fourth measure, corresponding to the vocal phrase "What can have caused this".

CEC. -ta-tion; this queer sen — sa-tion; what can it be? —

The third system concludes the vocal line with the lyrics "-ta-tion; this queer sen — sa-tion; what can it be? —". The piano accompaniment continues with the eighth-note accompaniment. The system ends with a fermata over the final chord of the piano part.



CEC.

I feel a glow from head to toe when I am near to you. My voice is

CEC.

shrill I can't keep still per-haps it's clear to you. — What can have

CEC.

caused this ag-i-ta-tion; this queer sen-sa-tion; what can it



CEC.

be? I'm all a — fi—re with strange de—

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature. It begins with a quarter note 'be?' followed by a half rest. The melody then continues with eighth and quarter notes: 'I'm all a — fi—re with strange de—'. The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and a treble line with chords and melodic fragments, including some triplet markings.

CEC.

— si—re what makes me feel this way? _____

The second system of music continues the vocal line and piano accompaniment. The vocal line starts with a quarter note '- si—re' followed by eighth notes 'what makes me feel this way?'. The piano accompaniment continues with similar harmonic support, including some triplet markings in the bass line.

CEC.

I'm in a whirl — I'm not the girl — who I was

The third system of music concludes the vocal line and piano accompaniment. The vocal line begins with a quarter note 'I'm in a whirl —' followed by a half rest, then 'I'm not the girl —' followed by a half rest, and finally 'who I was'. The piano accompaniment provides harmonic support throughout, ending with a final chord in the treble clef.

CEC.

yes — ter — day. Ern — est, please show what I'm

CEC.

dy — ing to know; what can have hap — pened to me?

15

CEC.

Can it be love? no an — gels are sing — ing and



CEC.

no one is ring-ing a bell. The touch of your

The first system of musical notation features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in grand staff. The vocal line begins with a quarter note 'no', followed by quarter notes 'one' and 'is', and a half note 'ring-ing' with a slur over it. This is followed by a quarter note 'a', a half note 'bell.' with a slur, and a quarter rest. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *mf*.

CEC.

lips brings a tot-al e-clipse tho' the sun is still shi-ning a

The second system continues the vocal line with a quarter note 'lips', a quarter note 'brings', a quarter note 'a', a half note 'tot-al' with a slur, a quarter note 'e-', a half note 'clipse', a quarter note 'tho'', a quarter note 'the', a quarter note 'sun', a quarter note 'is', a quarter note 'still', a quarter note 'shi-', a half note 'ning', and a quarter note 'a'. The piano accompaniment continues with chords and moving lines, maintaining the *mf* dynamic.

CEC.

-bove. This won-der-ful feel-ing that sets my heart

The third system continues the vocal line with a quarter note '-bove.', a quarter rest, a quarter note 'This', a quarter note 'won-', a half note 'der-ful' with a slur, a quarter note 'feel-', a half note 'ing', a quarter note 'that', a quarter note 'sets', a quarter note 'my', and a quarter note 'heart'. The piano accompaniment continues with chords and moving lines, maintaining the *mf* dynamic.

CEC.

reel-ing; can this be love? I feel a

The first system of music features a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are "reel-ing; can this be love? I feel a". The piano accompaniment is shown in grand staff notation (treble and bass clefs). The music includes various note values, rests, and dynamic markings such as accents and a forte (f) marking.

16

CEC.

glow from head to toe when I am near to you. My voice is shrill I can't keep

The second system of music continues the vocal line with the lyrics "glow from head to toe when I am near to you. My voice is shrill I can't keep". The piano accompaniment continues with similar harmonic support, including chords and melodic lines in both hands.

CEC.

still per-haps it's clear to you. What can have caused this ag-i-

The third system of music features the vocal line with the lyrics "still per-haps it's clear to you. What can have caused this ag-i-". The piano accompaniment provides harmonic support, ending with a final chord.



CEC. *- ta - tion; this queer sen - sa - tion can on - ly be love.*

CEC.

molto rit. ----- *Andante* (♩ = 80)

CEC. *In that case,*

ALGY *Yes, I feel that too.*

un poco animato (♩ = 96)

CEC. Ern-est, I will mar-ry you. (con conversationally)

ALGY Would-n't you love me if I

CEC. No, it would-n't be the same. (con conversationally)

ALGY had some oth-er name, like Al-ger-non, for in-stance?

CEC. I might re-spect you, I might e-ven ad-mi-re you, but love you, def-in-ite-ly rit. -----



EXIT MERRIMAN — ENTER GWENDOLEN

Allegretto (♩ = 104)

Piano introduction for the scene, featuring a melody in the right hand and accompaniment in the left hand. The music is in a key with one sharp (F#) and a 3/4 time signature. It begins with a forte (f) dynamic and includes various musical notations such as slurs, ties, and accidentals.

CEC. *(conversationally)* *mf* Do sit down.

GWEN. *(conversationally)* *f* Hel-lo, I'm Gwen-do-len Fair-fax. *mf*

Vocal and piano accompaniment for the first dialogue. Cecily (CEC.) and Gwendolen (GWEN.) enter with their respective lines. The piano accompaniment provides harmonic support, including a key signature change to two sharps (D major) and dynamic markings like *f* and *mf*.

(Gwendolen sits)

CEC. I am Cec-i-ly Car-dew.

GWEN. How do you do?

Vocal and piano accompaniment for the second dialogue. Cecily (CEC.) and Gwendolen (GWEN.) continue their conversation. The piano accompaniment includes a dynamic marking of *mp* and continues to provide harmonic support for the vocal lines.



CEC. *Did you say Ern-est? It is-n't*

GWEN. *Ern-est is the soul of truth... I did.*

CEC. *Ern-est who's my guard-ian, it's his eld-er broth-er.*

GWEN. *Guard-ian? Ern-est nev-er men-tioned to me*

mf



CEC.  They have-n't been on speak-ing terms for quite a long time now.

GWEN.  that he had a broth-er. Ah!



CEC. 

GWEN.  that ac-counts for it. You're quite sure it's not Ern-est Wor-thing



CEC. *Quite sure, in fact I'm go-ing to be his wife.*

GWEN. *Who is your guard-ian?*

CEC. *We're en-gaged to be mar-ried.*

GWEN. *Please say that a-gain. You're quite mis-tak-en there, he's en-*



MERRIMAN ENTERS WITH TEA TRAY

18

GWEN.

- gaged to me.

(the two girls glare at each other)

CEC.

mf

Yes, as us-ual.

MER.

mf

Shall I lay tea here as us-ual, Miss?

(Merriman prepares table)

CEC.

(she spitefully cuts cake and puts it on plate)

(to Merriman)

Hand this to Miss Fair-fax.

Musical score for Cecily (CEC.) in G major, 3/4 time. The vocal line consists of a single phrase: "Hand this to Miss Fair-fax." The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some triplets and slurs.

MER.

mf (he does so)

EXIT MERRIMAN

Yes, Miss.

Musical score for Merriman (MER.) in G major, 3/4 time. The vocal line consists of a single phrase: "Yes, Miss." The piano accompaniment continues with a similar rhythmic pattern to the previous section, ending with a *mf* dynamic marking.

GWEN.

ritardando -----

Animato (♩ = 132)

My dear, you're quite mis-tak-en,

Musical score for Gwen (GWEN.) in G major, 3/4 time. The vocal line consists of a single phrase: "My dear, you're quite mis-tak-en,". The piano accompaniment features a *ritardando* section followed by an *Animato* section with a tempo marking of ♩ = 132. Dynamics include *f*, *mp*, and *mf*.

CEC. *f* My dear, I beg your par-don, Ern-est has pro-posed to me!


GWEN. Ern-est's going to mar-ry me! *Too*

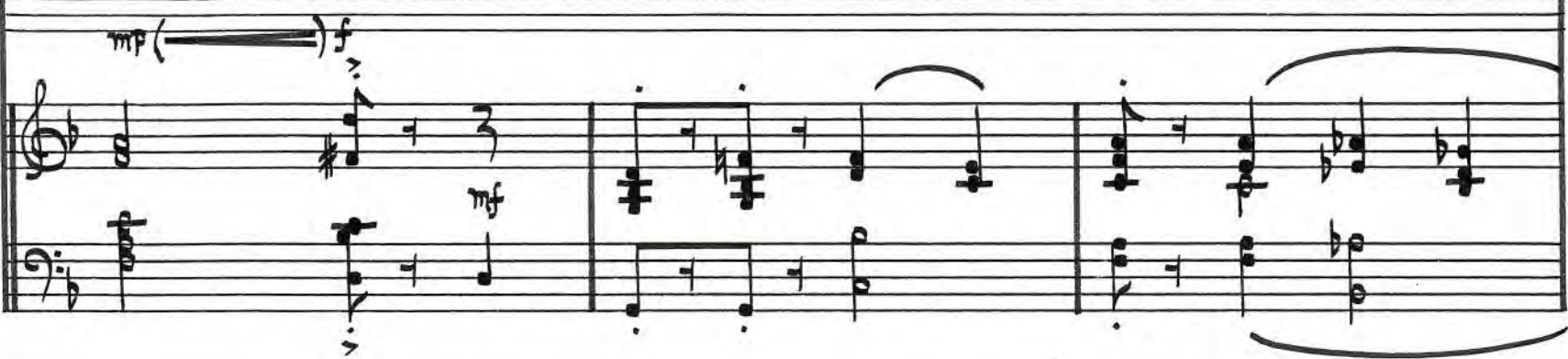
GWEN. bad your hopes are blight-ed, no doubt you're not to blame, but don't get too ex-cit-ed as I

CEC. Please don't be too heart-brok-en, he's clear-ly changed his mind. He

GWEN. have the pri-or claim.



CEC.  gave me his as-sur-ance that he will soon be mine. I'm a-fraid, Miss Fair-fax, you are clear-ly



mp *f* *mf*

CEC.  un-der some grave mis-con-cep-tion.

GWEN.  It would pain me, Miss Car-dew, if you're a vic-tim of de-cep-tion.



CEC.  I am ob-vi-ous-ly wast-ing your

GWEN.  Ern-est clear-ly told me that he's def-in-ite-ly mine!



ENTER JACK

molto rit. -----

Allegretto (♩ = 104)

CEC.

val-u-a-ble time!

GWEN.

f Ern-est! My own Ern-est!

Handwritten musical score for piano accompaniment. The score is written on a grand staff (treble and bass clefs). It features several measures of music with dynamic markings such as *f* (forte) and *mf* (mezzo-forte). There are also slurs and accents over various notes. The music appears to be in a minor key.

(Jack goes to kiss Gwendolen who recoils)

GWEN.

one mo-ment, Ern-est,

JACK

Gwen-do-len! Dar-ling!

Handwritten musical score for piano accompaniment. The score is written on a grand staff. It features several measures of music with dynamic markings such as *f* (forte). There are slurs and accents over various notes. The music appears to be in a minor key.



(con conversationally) (she points to Cecily)

mf

GWEN. are you en-gaged to this girl here?

JACK To Cec—i—ly? Good-ness, of

mp

(con conversationally)

mf

CEC. You

(she offers cheek)

GWEN. Thank you, you may.

JACK course I'm not, dear.

mf mp

CEC. see, I said there was a mis - un - der - stand - ing. This is Un - cle Jack. *f*

GWEN. *f*
Un - cle

ENTER ALGY

(Algy goes straight to Cecily)

CEC. *mf*
Yes, Un - cle Jack. Here is Ern - est com - ing now.

GWEN. *mf*
Jack?



(she recoils) **20**

(points to Gwendolen)

CEC. *mf* First we must get some-thing clear, are you en-gaged to this girl here?

ALGY *f* Cec-i-ly, my dear.

(he turns to Gwendolen)

(turns to Cecily)

ALGY *f* Good lord, it's Gwen-do-len! Of course not. What gave you such a

GWEN. *f* This is my cous-in, Al-ger-non Mon-crieff. I knew there's been some

ALGY strange i-dea?

(to Algy)

CEC. *f* Is your name real-ly Al-ger-non?

GWEN. grave mis-take. (to Jack) *f* Is your name real-ly John?

JACK

ALGY Yes.
Yes.

ritardando ----- *Allegro* (♩ = 84)

CEC. Well real-ly, this takes the cake! We're sis-ters in our mut-u-al ad-

GWEN. Well real-ly, this takes the cake! We're sis-ters in our mut-u-al ad-



CEC.
-ver-sit-y, the lat-est vic-tims of a man's de- ceit. We

GWEN.
-ver-sit-y, the lat-est vic-tims of a man's de- ceit. We

CEC.
both des-pise the lot of them, and if we could get shot of them we're sure our hap-pi-ness would be com-

GWEN.
both des-pise the lot of them, and if we could get shot of them we're sure our hap-pi-ness would be com-

CEC. *- plete.* There

GWEN. *- plete.* How can a girl put up with their per-*ver-sit-y?*

The first system of the musical score features two vocal parts and a piano accompaniment. Cecelia's part (CEC.) begins with a half rest followed by a quarter rest, then a whole note. Gwen's part (GWEN.) starts with a half note, followed by a quarter note, and then a series of eighth notes. The piano accompaniment consists of two staves with chords and moving lines in both hands.

CEC. is-*n't* one on whom we can de-*pend.* Their char-*ac-ters* are crim-*in-al* and

GWEN. Their char-*ac-ters* are crim-*in-al* and

The second system continues the musical score. Cecelia's part (CEC.) has a melodic line with lyrics. Gwen's part (GWEN.) has a melodic line with lyrics. The piano accompaniment continues with chords and moving lines in both hands.





CEC.  Why some sil-ly wom-en'-ll sub-mit to them, we can-not com-pre-hend. It


GWEN.  Why some sil-ly wom-en'-ll sub-mit to them, we can-not com-pre-hend. It



21

CEC.  real-ly is a shame how they mis-han-dle us. Their laws re-gard-ing wom-en are un-

GWEN.  real-ly is a shame how they mis-han-dle us. Their laws re-gard-ing wom-en are un-



CEC. - just. It's al-so un-de-ni-a-ble they're all so un-re-li-a-ble, there

GWEN. - just. It's al-so un-de-ni-a-ble they're all so un-re-li-a-ble, there

CEC. simp-ly is-nit one a girl can trust. The sheer ef-front-er-y of men is

GWEN. simp-ly is-nit one a girl can trust.



CEC. scan-da-lous, with

GWEN. tho' they them-selves are mere-ly par-a - sites, with

CEC. blat-ant in-hum-an-it-y and just to feed their van-it-y they claim we have no bas-ic hum-an

GWEN. blat-ant in-hum-an-it-y and just to feed their van-it-y they claim we have no bas-ic hum-an

CEC. *f* *ritardando* -----

rights. (the two girls glare at the boys who become dejected)

GWEN. *f* *rights*

f *mf*

largo ($\text{♩} = 50$) *rit.* ----- *a tempo* ----- *rit.* -----

p *espressivo*

a tempo (the two boys attempt to woo the girls back)

mf

CEC. *mf* (to Algy - severely)

Why did you pre-tend to be my guard-ian's broth-er?

mp



(to Jack — severely)

GWEN. *mf* And your pre-tend-ing to have a


ALGY *mp* That was the on-ly way of meet-ing you.

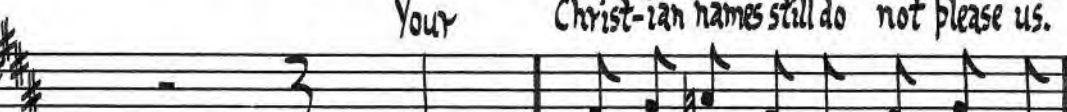
Rit. ----- a tempo

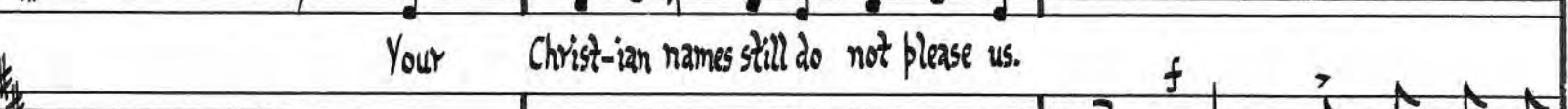
GWEN. broth-er?

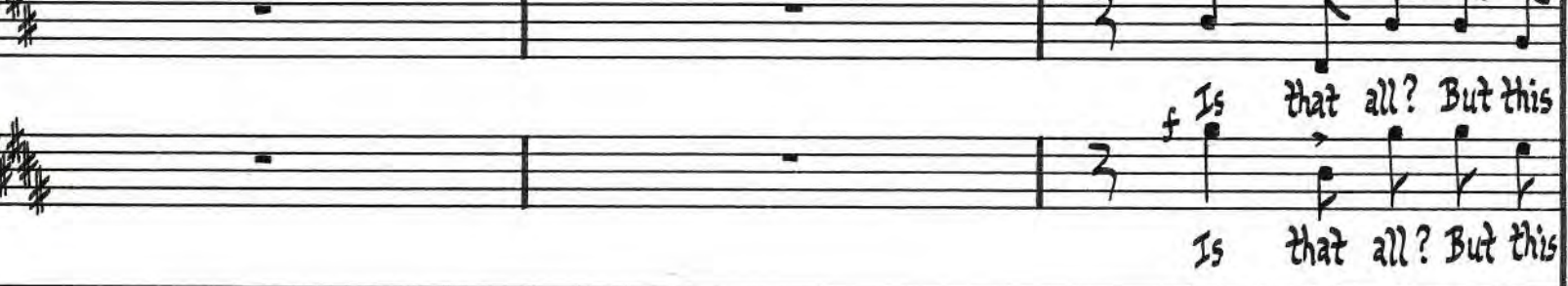
JACK *mp* There could be no oth-er way of meet-ing you.

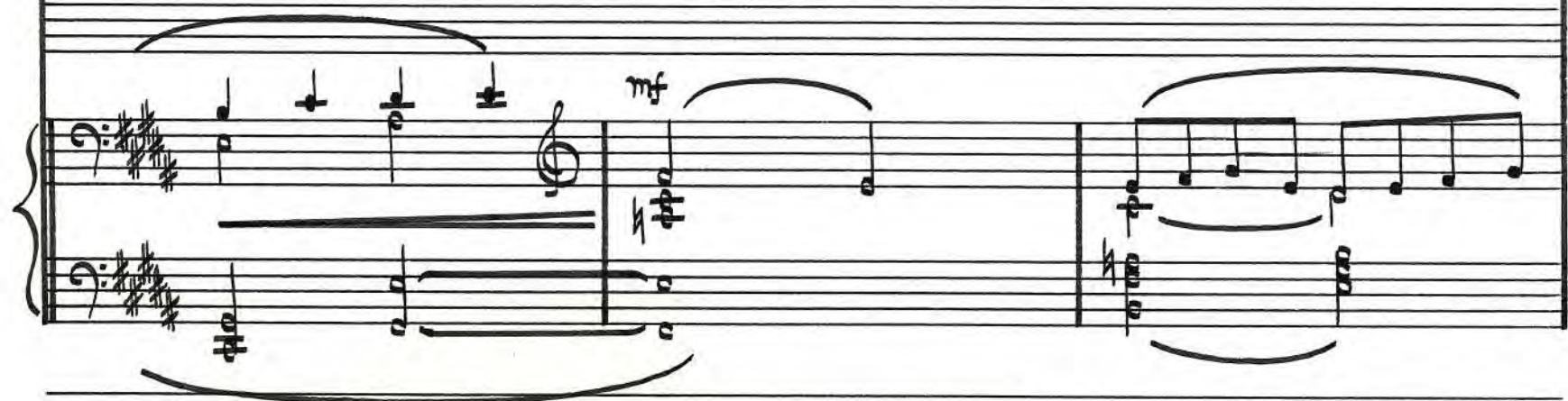
(non rit.)

CEC. 


GWEN. 


JACK 


ALGY 

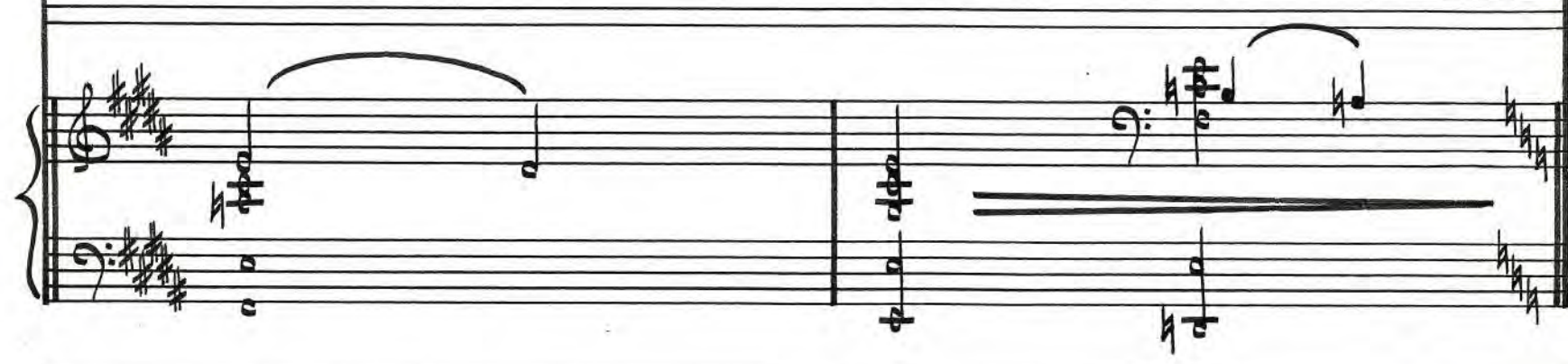


ritardando

GWEN. 

JACK 

ALGY 




Andante (♩ = 84)

(to Algy)

CEC.

For

GWEN.

do this fright-ful thing for love of me?

JACK

I do.

CEC.

me you'd face this or-deal will-ing-ly?

ALGY

Too true.

rit. -----

un poco meno mosso (♩ = 60)

(the couples embrace)

ENTER MERRIMAN FOLLOWED BY LADY BRACKNELL

MER.

A — hem! Lad-y Brack-nell!

EXIT MERRIMAN

23

(the couples rapidly separate)

LADY B.

Gwen-do-len! What does this mean, this

GWEN. *f* Mam-ma, things are not what they seem, I'm en-gaged to Mis-ter Wor-thing!

LADY B. reck-less, ill-bred flirt-ing?

LADY B. *f* You are not en-gaged to an-y-one. Now come here and sit down.

(Gwendolen comes and sits) *f*

LADY B. The maid in-formed me of your flight and gave me this ad-dress. *f*

JACK But I

LADY B. *f* You are noth-ing of the kind, sir.

JACK am en-gaged to Gwen-do-len, lad-y Brack-nell.

LADY B. All com-mun-i-ca-tion with her now will cease. As re-gards you

rit. *con moto* (♩ = 84)

LADY B. *mf* Al-ger-non, is this house which I've stum-bled on the

mp



LADY B. home of Mis-ter Bun-bur-y?

ALGY Oh, No! Bun-bur-y does

f *mf*

LADY B. Died?

ALGY not live here, in fact, I've heard that he's just died.

f

Rh

rit. ----- a tempo

LADY B.

ALGY

mf And what caused this man's sud-den death?

mf That is sad-ly what I said.

Piano accompaniment for the first system, showing chords and bass lines in G major and F major.

LADY B.

ALGY

f Ex-posed?

f He was ex-posed. mf I mean mp no one real-ly

Piano accompaniment for the second system, showing chords and bass lines in G major and F major.



ritardando

piu mosso (♩ = 100)

LADY B. *mp* How *b* strange. *mf* Mis-ter Wor-thing, who's this lad-y who's hand

ALGY Knows.

LADY B. my dear neph-ew holds so tight-ly? *f* (rather angrily)

JACK This is my young ward who's name is Cec-i-ly Car-dew.

LADY B. *mp* How do you do? *mf* Mis-ter Woy-thing, who ex-act-ly is Miss Car-dew? *f* (still

JACK She's the

The first system of the musical score features two vocal parts and piano accompaniment. Lady B's line begins with a mezzo-piano (*mp*) dynamic and includes a fermata over the word 'do'. Jack's line is mostly silent, with a few notes at the end. The piano accompaniment consists of chords and simple rhythmic patterns in both hands.

LADY B. *mf* Mis-ter

JACK *rather angrily* grand-daught-er of the late Thom-as Car-dew; *(emphatically)* a man of great wealth and dis-tinc-tion.

The second system continues the musical score. Lady B's line is mostly silent, with a mezzo-forte (*mf*) dynamic marking and a fermata over the word 'Mis-ter'. Jack's line is more active, starting with a dynamic marking of 'rather angrily' and ending with '(emphatically)'. The piano accompaniment continues with chords and rhythmic patterns, ending with a double bar line and a fermata.



LADY B. Wor-thing, may I ask you if Miss Car-dew has wealth too? *f*

JACK Yes. Sev-en hun-dred thou-sand and in-

The first system of the musical score features three staves. The top staff is for Lady B, with a treble clef and a key signature of one flat. The lyrics are "Wor-thing, may I ask you if Miss Car-dew has wealth too?" followed by a fermata. The middle staff is for Jack, with a treble clef and a key signature of one flat. The lyrics are "Yes. Sev-en hun-dred thou-sand and in-". The bottom staff is for piano accompaniment, with a grand staff (treble and bass clefs) and a key signature of one flat. The piano part consists of chords and single notes, with a 3-measure rest at the beginning of each line.

LADY B. That will more than do! (I mean that in the best sense.) Miss Car-dew seems to me a most at-

JACK -vest-ments.

The second system of the musical score continues the dialogue. The top staff is for Lady B, with a treble clef and a key signature of one flat. The lyrics are "That will more than do! (I mean that in the best sense.) Miss Car-dew seems to me a most at-". The middle staff is for Jack, with a treble clef and a key signature of one flat. The lyrics are "-vest-ments.". The bottom staff is for piano accompaniment, with a grand staff and a key signature of one flat. The piano part continues with chords and single notes, including a double bar line and a fermata.

LADY B. -tract-ive lit-tle lad-y — now that I look at her, she's real-ly most de-mure. One

The third system of the musical score features two staves. The top staff is for Lady B, with a treble clef and a key signature of one flat. The lyrics are "-tract-ive lit-tle lad-y — now that I look at her, she's real-ly most de-mure. One". The bottom staff is for piano accompaniment, with a grand staff and a key signature of one flat. The piano part continues with chords and single notes, including a double bar line and a fermata.

25 Andante (♩. = 80)

LADY B. 

should-n't dis-par-age an of-fer of mar-riage I think it should be quite clear. ——— When

sempre arpeggiando



mat-ters fi-nan-cial are fair-ly sub-stan-tial at sev-er-al thou-sand a year. ——— I'm

un poco rit. -----

meno mosso e espressivo (♩. = 56)

un poco rit. -----

LADY B. 

nev-er too proud, if a gal's well en-dowed and her for-tune is safe-ly in-vest-ed, ——— and



Tempo primo (♩. = 80)

rit. -----

LADY B.

if she's a beaut-y I feel it my du-ty to tell her I'm most in-ter-est-ed. In a

meno mosso e espressivo (♩. = 56)

LADY B.

mat-ter like this an av-er-age miss is bound to at-tract no-tor-i-et-y and a

LADY B.

most pleas-ant chore for her aunt-ie-in-law would be launch-ing her in-to so-ci-et-y.

non arpeggiando

(spoken kindly to Cecily who comes over to Lady Bracknell)

LADY B.

mp $\overbrace{\quad\quad\quad}^3$
 Come o-ver here, dear. Pret-ty child! Your dress is sad-ly

arpeggiando sempre
 p

LADY B.

sim-ple and your hair is al-most as Na-ture may have left it — but we can soon

rit. ————— *Andante* (♩. = 80)

LADY B.

$\overbrace{\quad\quad\quad}^3$ *mf* (sung)
 al-ter it. I think I should men-tion it is my in-ten-tion to man-age this whole af-

mp



LADY B. *- fair. ——— And tho' she is win-some we'd bet-ter be-gin some im-prove-ments to her*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "- fair. ——— And tho' she is win-some we'd bet-ter be-gin some im-prove-ments to her". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a series of chords and melodic fragments.

un poco rit. ——— meno mosso e espressivo (♩. = 56)

LADY B. *hair. ——— It'll stand out a mile done in up-to-date style and with me as her beaut-y ad-*

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "hair. ——— It'll stand out a mile done in up-to-date style and with me as her beaut-y ad-". The piano accompaniment is written in a grand staff and includes a melodic line in the right hand and chords in the left hand.

un poco rit. ——— Andante (♩. = 80)

LADY B. *- vi - sor ——— she'll de - vel - op a pas - sion for the high - est of fash - ion and soon you will not rec - og -*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef and contains the lyrics: "- vi - sor ——— she'll de - vel - op a pas - sion for the high - est of fash - ion and soon you will not rec - og -". The piano accompaniment is written in a grand staff and includes a melodic line in the right hand and chords in the left hand.

non arpeggiando

rit. *meno mosso e espressivo* (♩ = 56)

LADY B.

- nise her. In a mat-ter like this an av-er-age miss is bound to at-tract no-tor-

The first system of the score features a vocal line for Lady B. and a piano accompaniment. The vocal line consists of a series of eighth and quarter notes, with lyrics: "- nise her. In a mat-ter like this an av-er-age miss is bound to at-tract no-tor-". The piano accompaniment includes chords and melodic lines in both hands, with some slurs and accents.

molto rall. *Maestoso* (♩ = 108)

molto rit.

LADY B.

- i - et - y and a most pleas-ant chore for her aunt-ie-in-law would be launch-ing her in-to so -

The second system continues the musical score. The vocal line has lyrics: "- i - et - y and a most pleas-ant chore for her aunt-ie-in-law would be launch-ing her in-to so -". The piano accompaniment features a more complex texture with chords and moving lines, including some triplets and slurs.

Tempo secondo (♩ = 56)

LADY B.

- ci - et - y.

The third system shows the final part of the score. The vocal line has lyrics: "- ci - et - y." and includes a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with various chordal textures and slurs.



(conversationally)

LADY B. *f*

Well, Al-ger-non, there are dis-tinct so-cial pos-si-bil-it-ies in Miss

mf

LADY B. car-dew's pro-file.

ALGY *f* (emphatically)

I don't care a damn a-bout all these ab-sur-d-it-ies,

LADY B. Well, I sub-pose I must give my con-sent.

ALGY all I care a-bout is Cec-i-ly.

JACK

(emphatically)

f

This mar-riage is tot-al-ly out of the quest-ion! Miss Car-dew can-not mar-ry him with-

JACK

- out my con-sent and this I de-cline to give. But there may be a sol-u-tion;

JACK

if you a-gree to my wed-ding Gwen-do-len I will glad-ly give you my con-sent.



ENTER CHASUBLE

un pochissimo più mosso (♩ = 60)

LADY B. What you pro- pose is out of the quest- ion.

CHAS.

JACK

28

LADY B. *f* The christ-en- ings?

CHAS. *f* (announces) All is read- y for the christ-en- ings.

JACK

mf

LADY B. *(conversationally)* At their age?

CHAS. Both these gen-tle-men de-sire to be bap-t-ised.

JACK As

The first system of the musical score features three vocal staves and a piano accompaniment. Lady B. begins with a conversational line, asking 'At their age?'. Chas. responds with 'Both these gen-tle-men de-sire to be bap-t-ised.' Jack then begins his line with 'As'. The piano accompaniment consists of two staves with chords and moving lines.


LADY B.


CHAS. I am grieved to

JACK things are now it would-n't ben-e-fit the pair of us.

The second system continues the musical score. Chas. sings 'I am grieved to' and Jack sings 'things are now it would-n't ben-e-fit the pair of us.' The piano accompaniment continues with chords and moving lines.



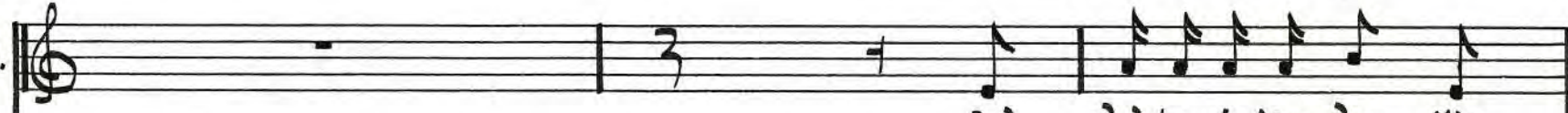
CHAS.  hear it, but I real-ly now must rush as Miss Pri-sm is wait-ing at the





LADY B.  Miss Pri-sm! Did you say Miss Pri-sm?

CHAS.  church for me. Yes, Mad-am,



LADY B.  And what pos-i-tion does Miss

CHAS.  I am on my way to join her now.



LADY B. Pri — sm hold in your home, pray, please tell me?

CHAS. Mad — am!

JACK

LADY B.

CHAS. She's the es — sence of re — spect — a — bil — it — y.

JACK Miss Pri — sm is Miss Car — dew's



LADY B.  Can Miss Pri-sm be sent for?

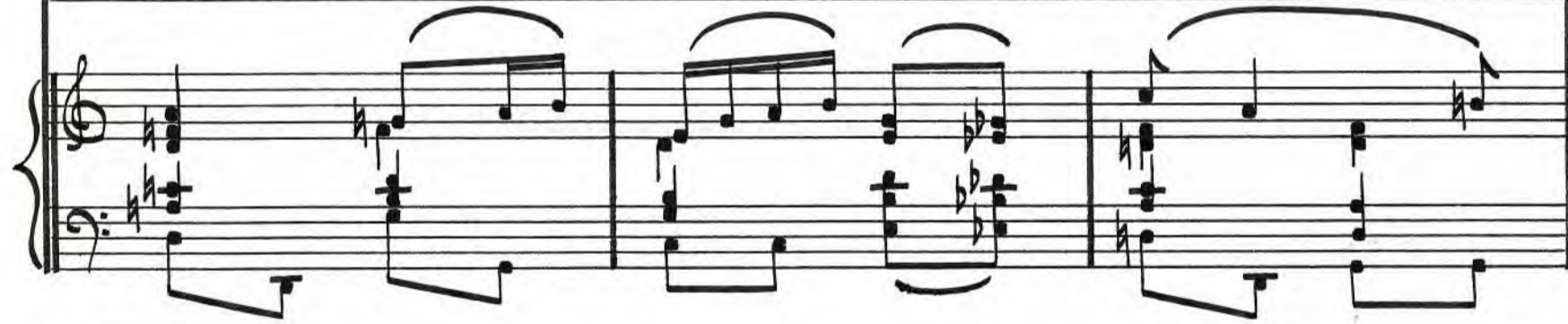
JACK  pres-ent men-tor.




(looking off)

ENTER PRISM HURRIEDLY

CHAS.  I see her com-ing o-ver here now.



29

PRISM  I've been wait-ing in the ves-try for hours now Can-on!



(severely)

(Prism approaches in a humble manner)

LADY B.

Pri-sm! Come here Pri-sm! Pri-sm tell me, you

Ritardando

LADY B.

left our house and nev-er re-turned, now there is some-thing I must know. Some

Energico (♩ = 72)

LADY B.

eight and twent-y years have past and now I can en-quire at last pre-cise-ly, wher's the ba-by? No



LADY B. *ifs or buts or may-be, where did you put that ba-by? I'm*

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (G major). The lyrics are "ifs or buts or may-be, where did you put that ba-by? I'm". The piano accompaniment is written in a grand staff (treble and bass clefs) and features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. A fermata is placed over the final chord of the system.

LADY B. *more than pleased to have this chance to real-ly quest-ion you at last pre-cise-ly, where's the ba-by? No*

The second system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (G major). The lyrics are "more than pleased to have this chance to real-ly quest-ion you at last pre-cise-ly, where's the ba-by? No". The piano accompaniment is written in a grand staff and continues with the same eighth-note accompaniment pattern as the first system. A fermata is placed over the final chord of the system.

LADY B. *ifs or buts or may-be, where did you put that ba-by? You*

The third system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two sharps (G major). The lyrics are "ifs or buts or may-be, where did you put that ba-by? You". The piano accompaniment is written in a grand staff and continues with the same eighth-note accompaniment pattern. A fermata is placed over the final chord of the system.

LADY B.

took him in his lit-tle pram and lost him and a-way you ran from this boy with no fa-ther, we

This system contains the first system of music. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff. The lyrics are: "took him in his lit-tle pram and lost him and a-way you ran from this boy with no fa-ther, we".

LADY B.

thought you'd show more ar-dour - we've nev-er been hit har-dier. You


This system contains the second system of music. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff. The lyrics are: "thought you'd show more ar-dour - we've nev-er been hit har-dier. You".

LADY B.

nev-er sent a tel-e-gram, in fact, you could-n't care a damn. He did-n't count much did he? We

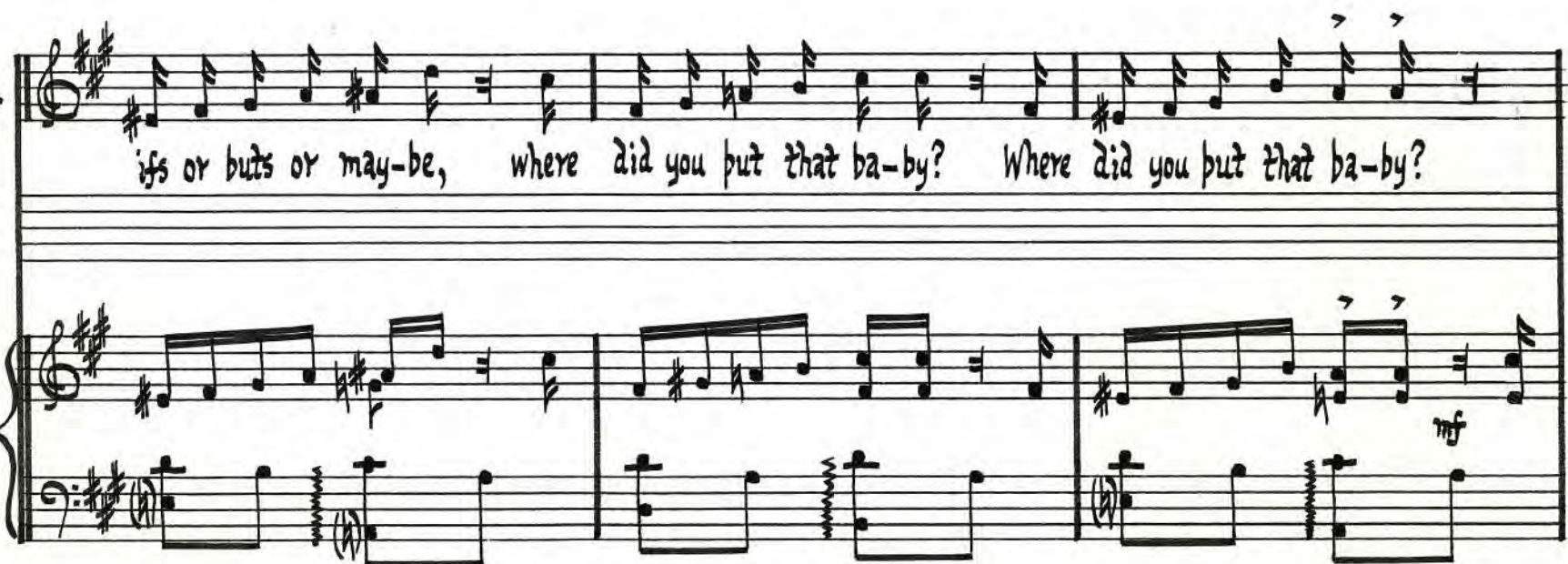
This system contains the third system of music. It features a vocal line in treble clef with a key signature of two sharps (F# and C#) and a piano accompaniment in grand staff. The lyrics are: "nev-er sent a tel-e-gram, in fact, you could-n't care a damn. He did-n't count much did he? We".



LADY B.  won-dered where he could be. You should have come to tell me. So

30

LADY B.  af-ter all this time has past do let us have the truth at last pre-cise-ly where's the ba-by? No

LADY B.  ifs or buts or may-be, where did you put that ba-by? Where did you put that ba-by?

LADY B.

f

Where did you put that ba-by?

un poco rit. ----- *Moderato* (♩ = 104)

PRISM

mf

Your Lad-y-ship re-mem-bers well the black-est day in his-tor-y, a

mp

un poco rall. -----

PRISM

day which still is, truth to tell, sur - round - ed deep in mys - ter - y. The



a tempo

PRISM

nurse-maid on that day was I, un-hap-py bro-ken-heart-ed wench, My lad-y, I can-not de-ny, I

The first system of the musical score features a vocal line in treble clef and a piano accompaniment in grand staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The tempo marking 'a tempo' is positioned above the system. The lyrics are written below the vocal line. The piano accompaniment includes various chords and melodic lines, with some notes marked with 'p' for piano.

un poco rall. ----- a tempo

PRISM

left the ba-by on a bench. When half-way home, it came to light, i-

The second system continues the musical score. The tempo marking 'un poco rall.' is followed by a dashed line and then 'a tempo'. The time signature changes to 3/4. The lyrics are written below the vocal line. The piano accompaniment includes various chords and melodic lines, with some notes marked with 'p' for piano.

PRISM

- mag-me please my con-ster-na-tion, that care-less-ly I'd left the mite on

The third system continues the musical score. The lyrics are written below the vocal line. The piano accompaniment includes various chords and melodic lines, with some notes marked with 'p' for piano.

PRISM

un poco rall. ----- a tempo

some for-got-ten rail-way sta — tion. Quite sure that if back home I went Your

The first system of music features a vocal line in 3/4 time with lyrics: "some for-got-ten rail-way sta — tion. Quite sure that if back home I went Your". The piano accompaniment consists of two staves, with the right hand playing a melody and the left hand providing harmonic support. The tempo marking "un poco rall." is followed by a dashed line and "a tempo".

PRISM

had-y-ship would have a fit I, to a — void em-bar-rass-ment, de —

The second system of music features a vocal line in 3/4 time with lyrics: "had-y-ship would have a fit I, to a — void em-bar-rass-ment, de —". The piano accompaniment continues with two staves. The tempo marking "un poco rall." is followed by a dashed line and "a tempo".

31

un poco rall. ----- a tempo

PRISM

- ci-ded then and there to quit. Since when, it seems with-out suc-cess, a —

The third system of music features a vocal line in 3/4 time with lyrics: "- ci-ded then and there to quit. Since when, it seems with-out suc-cess, a —". The piano accompaniment continues with two staves. The tempo marking "un poco rall." is followed by a dashed line and "a tempo".



PRISM

- ban-don-ing my kith and kin, I then be-came a gov-er-ness to try to ex-pi-ate my

un poco rall. ----- a tempo

PRISM

sin. But now I see you've tracked me down that mad es-cape my guilt en-larg-es,

PRISM

I'll go quick-ly back to Town to stand trial and face my

PRISM

(con conversationally)

mf

charg-es.

had-y Brack-nell on

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a forte (f) dynamic and a series of notes, including a half note followed by a dotted half note. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with accents (>). The system concludes with a fermata over the vocal line.

PRISM

that day I had tak-en a work of fic-tion I had writ-ten,

mp

The second system continues the vocal line and piano accompaniment. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features block chords and moving lines, with some notes marked with accents (>). The system concludes with a fermata over the vocal line.

PRISM

and in a mood con-tray-y placed my work in the pram ----

The third system continues the vocal line and piano accompaniment. The vocal line consists of a series of eighth and quarter notes. The piano accompaniment features block chords and moving lines, with some notes marked with accents (>). The system concludes with a fermata over the vocal line.



PRISM *mf* I put the ba-by in the bag.

LADY B. *mf* And the ba-by?

JACK *mf* Yes?

PRISM Yes, My had-y, a large black leath-er bag.

LADY B. In the bag? (conversationally)

JACK And

PRISM *In the*

JACK where did you leave it — this large leath-er hand-bag?

PRISM cloak-room of a rail-way sta-tion.

JACK *f* (becoming excited) Miss Pri-sm did it

JACK have i-ni-tials on it — some-thing like h. P.?



PRISM *f* Yes, h. P. stands for lae-ti-tia Pri-sm.

JACK In that case, or should I

JACK rath-er say bag, I can with con-fi-dence say that

PRISM *f* You were that ba-by?

JACK *ff* I was that ba-by! *f* But whose child

(pointing to lady Bracknell)

PRISM

JACK

There! There is the lad-y who can tell you who you real-ly are.

am I?

LADY B.

f *ritardando* *mf*

You are _____ the

LADY B.

a tempo

son of my poor sis-ter, Mrs... Mon-crieff, whose un-time-ly death caused the



LADY B. 

fam-ly so much grief; in oth-er words, you are my neph-ew and Al-ger-non's

GWEN. 

rall. (con conversationally) mf

But

LADY B. 

eld-er broth-er. mf

JACK 

Then I do have a broth-er, how grand!

a tempo

GWEN. 

what then, is your Christ-ian name? Now you're some-one else, it can-not be the same.

33

rall. ----- a tempo

LADY B. (to lady Bracknell) I re-mem-ber you were named

JACK Yes, I'd for-got-ten. What name was I giv-en?

The first system of the musical score features two vocal parts and a piano accompaniment. Lady B. begins with a three-measure rest, then sings "(to lady Bracknell) I re-mem-ber you were named". Jack responds with "Yes, I'd for-got-ten. What name was I giv-en?". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

LADY B. af-ter your fa-ther — be-ing the eld-est — so there-fore your

JACK

The second system continues the musical score. Lady B. sings "af-ter your fa-ther — be-ing the eld-est — so there-fore your". Jack's part is mostly a rest. The piano accompaniment continues with similar harmonic and melodic structures as the first system.



Allegro con spirito (♩ = 144)

f a2.

CEC. GWEN. { What's in a name? You nev-er did re-quest it. What's in a name? Quite

PRISM LADY B. { What's in a name? You nev-er did re-quest it. What's in a name? Quite

CHAS. JACK { What's in a name? You nev-er did re-quest it. What's in a name? Quite

LANE { What's in a name? You nev-er did re-quest it. What's in a name? Quite

ALGY MER. { What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC. GWEN. { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

PRISM LADY B. { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

CHAS. JACK { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

LANE { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.

ALGY MER. { like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.



CEC. GWEN.

PRISM LADY B.

CHAS. JACK

LANE

ALGY MER.

{What's in a name? You'd bet-ter change it la-ter. For when it comes to

{What's in a name? You'd bet-ter change it la-ter. For when it comes to

What's in a name? You'd bet-ter change it la-ter.

PRISM LADY B.

CHAS. JACK

rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

PRISM
LADY B.

CHAS.
JACK

shows their taste is ut-ter-ly a-bys-mal. They give them names that

shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC.
GWEN.

PRISM
LADY B.

CHAS.
JACK

LANE

ALGY
MER.

^{a2.} {What's in a name? It's some-times best to lose it.

oth-er peo-ple dare-n't.

oth-er peo-ple dare-n't. {What's in a name? It's some-times best to lose it.

^{a2.} What's in a name? It's some-times best to lose it.



CEC. GWEN.
PRISM LADY B.
CHAS. JACK
LANE
ALGY MER.

{ What's in a name? You nev-er ev-er choose it. A rose smells the same no

{ What's in a name? You nev-er ev-er choose it. A rose smells the same no

What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC. GWEN.
PRISM LADY B.
CHAS. JACK
LANE
ALGY MER.

{ mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

{ mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

mat-ter what its ti-tle. What's in a name? It is-n't real-ly vi-tal.

3/4

CEC. *f* You nev-er did re-quest it. Quite

GWEN. *f* You nev-er did re-quest it. Quite

JACK *f* What's in a name? What's in a name?

ALGY *f* What's in a name? What's in a name?

CEC. like-ly you de-test it. it's bound to be your pa-ter.

GWEN. like-ly you de-test it. it's bound to be your pa-ter.

JACK If some-one's to blame

ALGY If some-one's to blame



CEC. You'd bet-ter change it la-ter.

GWEN. You'd bet-ter change it la-ter.

PRISM For when it comes to

CHAS. For when it comes to

JACK What's in a name?

ALGY What's in a name?

PRISM rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

CHAS. rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

ALGY

ritardando

there is on-ly one with some-thing won-der-ful a-bout her — when

dolce

Musical score for the first system. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. Dynamics include *pp* and *mp*. The tempo marking is *ritardando*.

ALGY

a tempo

ritardando

all is said and done then he'll know — he

dolce

Musical score for the second system. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. Dynamics include *pp* and *mp*. The tempo marking is *a tempo* followed by *ritardando*.

a tempo (♩ = 80)

un poco piú mosso (♩ = 96)

ALGY

can-not live with-out her.

EXIT CECILY AND ALGY

Musical score for the third system. The vocal line is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. Dynamics include *mf*. The tempo marking is *a tempo* followed by *un poco piú mosso*.

PRISM shows their taste is ut-ter-ly a-bys-mal.

CHAS. shows their taste is ut-ter-ly a-bys-mal.

JACK They give them names that

ALGY They give them names that

PRISM It's some-times best to lose it.

LADY B. It's some-times best to lose it.

CHAS. What's in a name?

JACK oth-er peo-ple dare-n't. What's in a name?

ALGY oth-er peo-ple dare-n't.

CEC. GWEN. *a2.*
 You nev-er ev-er choose it. no

PRISM LADY B. *a2.*
 no

CHAS. A rose smells the same

JACK What's in a name?

ALGY What's in a name? A rose smells the same

CEC. GWEN. mat-ter what its ti-tle. It is-nit real-ly vi-tal.

PRISM LADY B. mat-ter what its ti-tle. It is-nit real-ly vi-tal.

CHAS. What's in a name?

JACK What's in a name?

ALGY What's in a name?

CEC. GWEN. *a2.*
 PRISM LADY B. *a2.*
 CHAS. JACK *a2.*
 LANE *a2.*
 ALGY MER. *a2.*

{What's in a name? You nev-er did re-quest it. What's in a name? Quite

CEC. GWEN.
 PRISM LADY B.
 CHAS. JACK
 LANE
 ALGY MER.

{like-ly you de-test it. If some-one's to blame it's bound to be your pa-ter.



CEC. GWEN.

PRISM LADY B.

CHAS. JACK

LANE

ALGY MER.

{ What's in a name? You'd bet-ter change it la-ter. For when it comes to

{ What's in a name? You'd bet-ter change it la-ter. For when it comes to

What's in a name? You'd bet-ter change it la-ter. For when it comes to

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines in both hands, corresponding to the vocal parts above.

CEC. GWEN.

PRISM LADY B.

CHAS. JACK

LANE

ALGY MER.

{ rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

{ rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

rit-u-als bap-tis-mal, one hears some han-dles cho-sen by the pa-rent which

Piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. The music includes chords, arpeggios, and melodic lines in both hands, corresponding to the vocal parts above.

CEC. GWEN.
PRISM LADY B.
CHAS. JACK
LANE
ALGY MER.

{ shows their taste is ut-ter-ly a-bys-mal. They give them names that

shows their taste is ut-ter-ly a-bys-mal. They give them names that

CEC. GWEN.
PRISM LADY B.
CHAS. JACK
LANE
ALGY MER.

{ oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.

oth-er peo-ple dare-n't. What's in a name? It's some-times best to lose it.



CEC. GWEN.

What's in a name? You nev-er ev-er choose it. A rose smells the same no

PRISM LADY B.

CHAS. JACK

What's in a name? You nev-er ev-er choose it. A rose smells the same no

LANE

ALGY MER.

What's in a name? You nev-er ev-er choose it. A rose smells the same no

CEC. GWEN.

mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

PRISM LADY B.

CHAS. JACK

mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

LANE

ALGY MER.

mat-ter what its ti-tle. What's in a name? It is-nit real-ly, is-nit real-ly,

CEC.
 GWEN.
 PRISM
 LADY B.
 CHAS.
 JACK
 LANE
 ALGY
 MER.

{ real-ly vi-tal, is-nit real-ly, is — nit real — ly vi — tal.

{ real-ly vi-tal, is-nit real-ly, is — nit real — ly vi — tal.

real-ly vi-tal, is-nit real-ly, is — nit real — ly vi — tal.



36

(♩ = ♩)

CEC. { What's in a name? What's in a name? }

GWEN. { What's in a name? What's in a name? }

PRISM { What's in a name? What's in a name? }

LADY B. { What's in a name? What's in a name? }

CHAS. { What's in a name? What's in a name? }

JACK { What's in a name? What's in a name? }

LANE { What's in a name? What's in a name? }

ALGY { What's in a name? What's in a name? }

MER. { What's in a name? What's in a name? }

8va

8va

The piano accompaniment consists of two staves: a right-hand treble clef staff and a left-hand bass clef staff. The music is in 2/4 time and the key signature has one sharp (F#). The right hand features a melody with eighth and sixteenth notes, often beamed together, and includes dynamic markings like *mf* and *sfz*. The left hand provides a harmonic accompaniment with chords and moving lines, also featuring dynamic markings. There are two instances of an 8va (octave up) marking above the right-hand staff, indicating that the melody should be played an octave higher than written.

The two main couples

CEC. *p* *in* *a* *name?*

GWEN. *p* *a* *name?*

PRISM *b* *e* *o*

LADY B. *b* *a* *e* *name?*

CHAS. *o* *a* *name?*

JACK *e* *o* *name?*

LANE *o* *a* *name?*

ALGY *a* *a* *name?*

MER. *a* *a* *name?*

in *a* *name?*

8va

8va

8va

embrace each other

rit. ----- *a tempo*

rit. ----- *a tempo*



CEC. *f* {What's in a name?

GWEN. {What's in a name?

PRISM {What's in a name?

LADY B. {What's in a name?

CHAS. {What's in a name?

JACK {What's in a name?

LANE {What's in a name?

ALGY {What's in a name?

MER. *f* What's in a name?

The piano accompaniment consists of two staves. The right hand plays chords in G major, and the left hand plays a bass line. The music is in 4/4 time. The first measure shows a G major chord (G-B-D) in the right hand and a G note in the left hand. The second measure shows a B major chord (B-D-F#) in the right hand and a B note in the left hand. The third measure shows a D major chord (D-F#-A) in the right hand and a D note in the left hand. The fourth measure shows a G major chord (G-B-D) in the right hand and a G note in the left hand. The dynamic marking *f* is present in the second measure.

Quick curtain

The musical score for 'Quick curtain' consists of ten staves. The first nine staves are arranged in two groups of five, each with a treble clef and a key signature of one sharp (F#). The first group of five staves contains melodic lines for different instruments, each starting with a half note followed by a quarter note, then a half note, and ending with a quarter note. The second group of five staves contains bass lines, each starting with a half note followed by a quarter note, then a half note, and ending with a quarter note. The tenth staff is a grand staff (treble and bass clefs) with piano accompaniment. The piano part features chords in the right hand and single notes in the left hand, all marked with a forte (f) dynamic. The piece concludes with a final measure marked with a forte (ff) dynamic.

End of Opera

